

TRANSLATING DEIXIS
A SUBJECTIVE EXPERIENCE

Hicham Semlali

Thesis submitted
for the Degree of Doctor of Philosophy
at the University of Edinburgh
College of Humanities and Social Science
School of Literatures, Languages and Cultures
Department of Islamic and Middle Eastern Studies

2006

To my parents and sisters

Declaration:

I hereby declare that this thesis, which is submitted in fulfilment of the requirements for the degree of doctor of philosophy and entitled “Translating Deixis: A Subjective Experience”, represents my own work and has not been previously submitted to any other institution for any other degree or professional qualification.

Hicham Semlali

8 May 2006

TABLE OF CONTENTS

<i>Abstract</i>	vii
<i>Acknowledgements</i>	x
<i>Transliteration table</i>	xv
<i>Tables and figures</i>	xvi
 Introduction	 1
 Chapter I	
1. 0. Universals of grammar	48
1. 1. Interpretation of lexico-grammatical forms	53
1. 2. Definition of deixis	59
1. 2. 0. Personal pronouns	65
1. 2. 1. Demonstrative pronouns	73
1. 2. 2. Definiteness	81
1. 2. 3. Reichenbach's temporal model	89
1. 2. 3. 0. Present	95
1. 2. 3. 1. Future	99
1. 2. 3. 2. Past	102
1. 3. Intersystemic coincidence	106
1. 4. Relativity of translating	114

Chapter II

2. 0. Indexical relationship	129
2. 0. 1. Indexical process	138
2. 0. 2. Interlinguistic precedence	149
2. 0. 3. Iconic equivalence	157
2. 0. 4. Conventionalisation of equivalence	167
2. 1. Pragmatic re-grounding	174

Chapter III

3. 0. Attitudinal deixis	190
3. 1. Re-focalisation	203
3. 1. 0. Voice of re-narrator in fiction	213
3. 1. 1. Voice of rewriter in non-fiction	226
3. 2. Situationality of translating act	239
3. 2. 0. Intertextuality of target version	251

Chapter IV

4. 0. Intersubjectivity in target choice-making	276
4. 1. Source linearity and target options	303
4. 2. Creative control	315
4. 3. Textuality of rewrites	325

Chapter V

5. 0. Social indexicality	349
5. 1. Community of translators	367
5. 2. Ideological and cultural re-grounding	393

Conclusion	432
-------------------	-----

Bibliography	463
---------------------	-----

Appendices

Source text I	519
Target text I	537
Source text II	557
Target text II	581
Source text III	605
Target text III	607
Source text IV	610
Target text IV	640

ABSTRACT

This thesis describes some of the conscious cognitive processes that are inherent in equivalence formation commencing from the transfer of deixis and culminating in the experience of source-to-target and target-to-source indexicality. Its scope is interdisciplinary and the methodology is varied depending on the segment of analysis. It combines a process-oriented analysis with a product based assessment.

The stance is also partly subjective because it is based on the personal experience of the translator-researcher of four translating operations. Besides, the structure of the thesis is modular since the main objective is to develop a holistic translation model founded on verbal behaviourism. This approach seeks to put the translator back at the centre of translation theory.

All the deictic and indexical aspects of the source-to-target and target-to-source lexico-grammatical, semantico-pragmatic, textual, literary, poetic, discursive, political, ideological and socio-cultural movements are monitored in order to identify the intrinsic cognitive, psycholinguistic and sociolinguistic rules which govern the verbal behaviour of the translator. That is why the focus is on the translator's *parole* though without any negligence of the influence of *langue*.

As complex linguistic forms, deictic expressions and indexicalities are closely tracked and examined at different phases of the translating process commencing from the lexico-grammatical segment and moving to higher levels of textuality. The deictic projection of the translator-researcher is evaluated during the appropriation and manipulation of the deictic centre of the implied author.

The aim is to unravel how the system-common and system-specific forms preside over the cycle of equivalence formation starting from the source cue, moving to the intermediate draft versions and culminating in an actual target performance.

Taking the standpoint of the anthropological linguist, near-formal correspondence is found to depend on intersystemic coincidence as to the similarities and differences between the content of the source form and the equivalent. Relativities of reading, translating and rewriting are identified as the places where the translator essentially exercises her/his creativity and fulfils her/his subjectivity in terms of competence and intuition.

Based on decision theory, the verbal behaviour of the translator is defined in terms of the creation of a source-to-target deictic relationship during an indexical reaction to source cues. As equivalence emerges, it sets an interlinguistic precedence. This

latter target form often develops into a socially motivated target icon thanks to the overt and covert intersubjective verbal co-operation between the members of a community of practice.

The decision-making operation of the individual translator turns into an act of conscious and, sometimes, subconscious verbal reinforcement of established equivalents. It is also based on the elimination of some viable target options which either collapse from the final target performance during the rewriting phase or remain dormant in bilingual lexicographies.

The encounter of the translator with different genres also divulges how bilingual competence, poetic attitude, literary prejudice, political affiliation, ideological conviction and socio-cultural assumptions shape the mode of the intersubjective, intertextual, interliterary and intercultural dialogue that is eventually held between two universes of discourse.

The target re-contextualisation and by implication the decontextualisation of the source ideological grounding are also explained in terms of the aspiration of the translator to adhere to a set of prevailing target linguistic, literary, poetic and socio-cultural norms. Thus target choice, be it informed or instinctive, grows to be a permanently negotiable verbal process among the active subjectivities of any given community of translators.

ACKNOWLEDGEMENTS

My main debt is to Ibrahim Muhawi, who introduced me to the complexity of the notions of ‘deixis’ and ‘indexicality’ when he asked me to translate the following Arabic poem into English.

هذا أنا يا وطني

أنا هنا

وهنا أنا

وأنا أنا

وهنا هنا

وهنا أنا

وأنا أنا

وأنا هنا

Hadhā anā yā waṭanī

Anā hunā

Wa hunā anā

Wa anā anā

Wa hunā hunā

Wa hunā anā

Wa anā anā

Wa anā hunā

It is me O my homeland

Here I am

And I am here

And it is me

And this is here

And I am here

And it is me

And here I am

His enthusiasm for this linguistic form has become mine. I was thus inspired by him to study in-depth its implication for the translator. He helped me to develop the most effective approach to delve into the less obvious aspects of deixis and indexicality during the translating process. I am very grateful to him for the comments he gave me regarding the outline of this thesis and the countless suggestions he provided me with in order to improve my approach.

The scope of this thesis is due to Kirsten Malmkjaer (Centre for Translation Research, Middlesex University). Her lecture on Translation as an Academic Discipline presented at the University of Edinburgh convinced me that this segment of analysis too requires an interdisciplinary approach.

I would also like to offer my thanks to Yaseen Noorani for his helpful remarks on the draft versions of this thesis. The feedback he gave me is very much appreciated. I want to record also my thanks to Elisabeth Kendall for reading my work and suggesting many corrections. I benefited hugely from her experience. It would be also unforgivable not to mention Şebnem Susam-Sarajeva, who provided me with many stimulating insights.

I would like to thank as well Carole Hillenbrand, whose seminar on practical research methods proved very useful. I am also indebted to Yasir Suleiman for the lecture series that he organised and, especially, the annual conference of the British Society for Middle Eastern Studies, which was held to celebrate 250 years of the teaching of Arabic and Islamic Studies at the University of Edinburgh in 2001.

I owe thanks to Frances Abercromby for her advice on how to use electronic library resources for bibliographies. A special thank remains due to Fiona Carmichael for her help on all things related to making the most out of my personal computer.

I am also most grateful to the scholars, authors, poets, writers and translators, who are dispersed to the four corners of the globe, for the lectures that they presented and the debates that ensued at the Islamic and Middle Eastern Studies Department of the

University of Edinburgh. This thesis is the product of our communal insight. I shall list their names in alphabetical order: Hannah Amit-Kochavi, Mona Baker (Centre for Translation and Intercultural Studies at the University of Manchester), Peter Bush (The British Centre for Literary Translation, University of East Anglia, Norwich), John Clifford (Queen Margaret College in Edinburgh), Catherine Cobham (University of St. Andrews), Adam Czerniawski (poet, writer and translator), James Dickens (University of Durham), Bill Findley (Queen Margaret College, Edinburgh), Peter France (University of Edinburgh), Jamal Giaber (Academy of Postgraduate Studies in Tripoli, Libya), Stuart Gillespie (University of Glasgow), Peter Graves (University of Edinburgh), Keith Harvey (Centre for Translation and Intercultural Studies at the University of Manchester), Sherif Hetata (translator of the works of Nawal El Saadawi), Clive Holes (University of Oxford), Brian Holton (University of Newcastle), Karin Littau (University of Essex), Ian Mason (Heriot-Watt University), Khaled Mattawa (Austin State University, Texas), Edwin Morgan (poet, writer and translator from the University of Glasgow), Amjad Nasir (poet from Jordan), Peter L. Patrick (University of Essex), Sian Reynolds (University of Stirling), Paul Starkey (University of Durham), Kate Sturge (Aston University), Harish Trivedi

(University of New Delhi), Daniel Weissbort (co-founder with Ted Hughes in 1966 of *Modern Poetry in Translation* and lecturer at the University of Iowa) and Saadi Yousef (poet from Iraq).

TRANSLITERATION TABLE

ع ’	ق q
ب b	ك k
ت t	ل l
ث th	م m
ج j	ن n
ح ĥ	ه h
خ kh	و w
د d	ي y
ذ dh	Fatĥa = a
ر r	Kasra = i
ز z	Damma = u
س s	Fatĥa + Alif = ā
ش sh	Kasra + Yā = ī
ص ṣ	Damma + Waw = ū
ض ḍ	Fatĥa + Ya = ay
ط ṭ	Fatĥa + Waw = aw
ظ ḏ	
ع ‘	
غ gh	
ف f	

TABLES AND FIGURES

Table 1. Arabic and English independent personal pronouns	p. 68
Table 2. Arabic and English demonstrative pronouns	p. 76
Figure 1. Triangle of symbolisation	p. 141
Figure 2. Emergence of equivalence	p. 142
Figure 3. Attitudinal deixis	p. 197
Figure 4. Origo of language in use	p. 295
Figure 5. Partial intersection of the displaced point of focus of the translator with the origo of the author	p. 296

INTRODUCTION

This thesis seeks to describe the intrinsic cognitive processes that the translator experiences during the source-to-target and target-to-source lexico-grammatical, semantico-pragmatic, textual, generic, and socio-cultural movements. The approach focuses on Arabic into English and English into Arabic translation of deictic expressions and the creation of source-to-target indexicality. The aim is to define the various modes of association that govern the encounter of the translator with an actual universe of discourse which triggers the emergence of a target performance.

To achieve this goal, the verbal behaviour of the translator-subject carries weight in this approach because a community of translators is too unstable a structure to form the basis for a holistic model which partly adopts a radical subjectivist standpoint. To support this assumption, Bucholtz (1999) explains that there are six main reasons why the analysis of the speech community is inadequate.

Firstly, a language is taken to be central, (b) consensus is regarded as the organising principle, (c) priority is given to central members over those at the margins, (d) the individual is neglected because the emphasis is on the group, (e) the notion of identity is viewed as static, and, finally, (f) the interpretation of the researcher

is valorised over the participants' own understanding (Bucholtz, 1999: 207-210).

For the above-mentioned reasons, this translation model primarily focuses on *parole* but does not neglect *langue*, tries to reconcile deviations from the norm with the principles of consensus, does not discriminate between different categories of translators, treats the individual translator with the merit she/he deserves without ignoring the contribution of other active and passive participants, regards the identity of the translator as a changing individuality and, finally, deems the explanations provided by translation theorists as equal as the subjective experience of the individual translator.

Ultimately, this approach will explore a segment of analysis in translation theory which is applicable to the experience of the individual translator and pertinent to translation pedagogy. This participant driven method will also be extensively exploratory in terms of its interdisciplinary scope which it seeks to investigate.

In the following paragraphs, I will discuss the reliability of current views with regards to corpora in terms of size and generic variety. I will also defend the relevance of contrastive linguistics, semantics, pragmatics, textlinguistics, sociolinguistics, psycholinguistics, anthropological linguistics, literary criticism,

cultural studies, theories of communication, philosophy of language, bilingualism, lexicography and language contact to contemporary translation theory.

Afterwards, I will explain the overall methodology adopted in this thesis, specify the interdisciplinary fields which constitute the foundation for all the ensuing arguments, explain the data and, finally, outline the modular structure adopted in this thesis by providing an overview of the scope and significance of its five chapters.

Translation theorists continue to argue about the relationship between Translation Studies and other disciplines which have language as their main object of study. In a comparative approach, Catford highlights the similarities between some of the theoretical approaches used in translation theory and contrastive linguistics (1965: 20). The argument centres on the premise that since translation theorists look for modes of interconnection between languages, the results cannot be different from those reached by contrastive linguists.

Hatim and Mason (1990) endorse this theoretical method as expressed by Catford (1965) by adding that one strand of translation theory ought to be considered as a branch of contrastive linguistics. Similarly, Malmkjaer (1999) is to some extent in

favour of adopting some aspects of the contrastive linguistics approach, namely, the resort to systemic comparison between language systems with a view to identifying points of structural similarities and differences. The focus is though on understanding some of the cognitive processes that are inherent in the translating operation.

Correspondingly, Toury insists that systemic analysis of source and target languages is prerequisite before any study of both the translating process and target product can begin (1980: 29). Some translation theorists, especially Hervey and Higgins, who have a pedagogical agenda in mind, highlight the structural similarities and differences between source and target languages for the purpose of drawing the attention of student-translators to the creative aspect of their task when it comes to filling lexico-grammatical gaps (1992: 58).

Noting the increasing influence of a contrastive linguistics based approach in translation theory since the 1960's, Snell-Hornby expresses her reservation against fully adopting such methodology which does not meet the demands of real-life translations (1988: 14-15; and 1995: 542). She argues that contrastive linguists only describe isolated sentences and utterances in speech situations

without grounding these units of analysis in a written text (1988: 14-15; and 1995: 542).

She also adds that translation theorists should substitute their quest for source-to-target correspondence at the level of the sentence with a text-oriented approach which considers the translating procedure as a manifestation of an intertextual dialogue (1988: 35).

Still, Toury questions some of Snell-Hornby's assumptions regarding the place of the text in the translating process when he argues that source-to-target transfer actually happens in small successive operations in which decisions are taken at the lexicogrammatical and sentential levels regarding the adequacy of the equivalent (1995: 87).

Aware of the complexity of the translating process, Wilss thinks that translating ought to be assessed on the basis of an action theory which will allow translators to describe their cognitive experiences using concepts such as problem-solving, decision-taking, choice-making, creativity, intuition, routine verbal behaviour and translation strategy (1995: 849).

Accordingly, each verbal move of the translator can be considered as constituting one segment which is part of the totality of a translating activity. Therefore, the analysis of isolated source-

to-target lexico-grammatical moves becomes more pertinent to the development of a holistic translation theory.

Leaving aside the place of the actual verbal behaviour as the basis for analysis, Bell advocates Chomsky's language model in that one strand of translation theory should focus on the competence of the translator as distinct from real-life performances (1965: 3). In a sense, Bell imagines the notion of "an ideal speaker-listener" speech situation to be applicable to the translation event (Chomsky, 1965: 3). Hence, Bell contends that:

"translation theory is primarily concerned with an ideal bilingual reader-writer, who knows both languages perfectly and is unaffected by such theoretically irrelevant conditions as memory limitations, distractions, shifts of attention or interest, and errors (random or characteristic) in applying this knowledge in actual performance." (1991: 38)

If Wilss stresses that the translating act is different from any monolingual verbal behaviour, his approach seeks to unravel the subjective traits of the translator such as her/his mental disposition, translating experience, ability to observe regularities between source forms and their equivalents as well as the influence of small target decisions on the overall reception of the target performance (1995: 850 and 857).

In spite of the differences of methodology between Bell (1991) and Wilss (1995), both the idealistic and realistic approaches share a common concern regarding the pertinence of the diverse mental architectures of the bilingual brain and their impact on the translating act.

Equally, research results of the architecture of the bilingual brain reveal that the two language systems are “only as independent as necessary”, that is to say, that they are neither entirely separate nor entirely joined (Gjerlow and Obler, 1999: 128-129 and 140). In a sense, exposure to a foreign language system is not an innocent activity in that the mental configuration of the mother tongue changes in reaction to the newly introduced lexico-grammatical patterns of the second language (Gjerlow and Obler, 1999: 131).

Hence, any translation model, according to Wilss, has to remain always relativistic in its assessment, pluralistic in its approach and prudent in its generalisations because the repetition of any translating experience in all its details is impossible (1995: 852 and 866).

Besides, one often reads in the literature on translation theory that if you give the same source text to ten translators, they will give you back ten different literary products. Accordingly, one is tempted to argue that not even the same translator can repeat the

same translating procedure in all its details more than once without reaching different source-to-target solutions.

I will explain later on the relevance of the profile of the individual translator and its significance to the speech community within which she/he operates. This segment of analysis still proves to be problematic among many sociolinguists especially Gumperz (1971), Hudson (1996), Labov (2001) and Wardhaugh (2002).

I will now explain one of the comparative approaches advocated for translation theory. Using parallel corpora, Malmkjaer sets out to find similarities and differences between languages at the level of the text (1999: 12). Her analysis focuses on the universality of some forms such as deictic expressions and the implication of this lexico-grammatical relatedness on the translating activity (1999: 18).

She notes that almost all languages at the basic level share certain types of lexico-grammatical forms and that difference between linguistic systems only becomes observable when translators decide to overlook formal correspondence for the sake of target fluency and aesthetic acceptability (1999: 14).

For Malmkjaer (1999), translatability between languages happens in the first place because translators are able to identify a range of universally shared lexico-grammatical forms. That is why

she in order to avoid constructing a translation theory based on a decontextualised comparison between source forms and their equivalents as it is the case in contrastive linguistics uses parallel corpora to identify similar source and target textual units by aligning them together (1999: 16-17). She is, therefore, able to explain some of the underlying cognitive processes that are inherent in the selection of equivalents and elimination of other viable target options (1999: 16-17).

Accordingly, once a particular language seems to lack a systemic lexico-grammatical equivalent, Malmkjaer looks at how translators exploit all the potential of the target system through the “voicing or even conceptualising the relation or the concept” as expressed by the source form and represented by an actual target version (1999: 37).

Malmkjaer thus re-adjusts the contrastive linguistics-orientated approach to suit the practical needs of translation theorists (1999: 41). She demonstrates how the target solutions that contrastive linguists often provide are not necessarily “the most highly favoured” target choices that translators seek (1999: 41). In other words, target choice-making in any translating situation is not exclusively based on lexico-grammatical and semantico-pragmatic criteria.

Other significant factors enter into play during the translating activity such as the fluency of the target text and the prospective target reader's acceptance of the literary offering. Malmkjaer also argues that most of the solutions provided by contrastive linguists only enumerate the "apparently preferred equivalent" on the basis of minimally shared source and target content without really taking into account any possible discursive demands on real-life translation events (1999:58).

Malmkjaer adds that the fundamentals upon which contrastive linguists base their collation of equivalents heavily rely on the intuitions of native speakers who cannot always be deemed knowledgeable informants (1999: 64-66). In a sense, translation decisions have to be grounded on genuine personal, co-textual, contextual, literary, poetic, discursive, political, ideological and socio-cultural demands.

Therefore, the availability of lists of universally shared lexico-grammatical source forms and their equivalents will not necessarily prompt most seasoned translators to select these ready-made expedient target solutions in preference over other more pertinent target options which answer to the requirements of actual translating situations.

The translating experience is an intricate bilingual and bicultural communication event. It thus requires an interdisciplinary approach which brings together existing knowledge in contrastive linguistics, semantics, pragmatics, textlinguistics, sociolinguistics, psycholinguistics, anthropological linguistics, theories of communication, literary criticism, philosophy of language, cultural studies, bilingualism, bilingual lexicography and language contact studies.

Besides, because the translating act is full of contradictions, all these disciplines will provide the translation theorist with the necessary tools to construct a holistic cognitive, psycholinguistic and sociolinguistic model in terms of what actually happens during the translation event. This segment of study has so far remained unexplored.

Jakobson notes that language is “a multistoried hierarchy of wholes and parts” whereby any analysis of a particular segment in isolation might result in a distorted and incomplete description (1963c/1990: 110-111). Accordingly, the necessity for a comprehensive study of any speech situation is even more pertinent to the translation event because of the personal, spatiotemporal, discursive, literary, poetic, political, ideological and socio-cultural

factors which play a major role in the determination of the profile of the target performance.

That is why it seems that the perennial debate between the literalists and the liberals over the identity of the target product in relation to the source text often takes the attention of translation theorists away from actual target performances and focuses it on an unrealised target potential which is idealised.

Besides, the prevailing discourse in translation theory heavily relies on generic notions such as equivalence, correspondence, adequacy, fluency, acceptability, creativity and norms in order to define the intricate modes of association that are created and sustained between two textualities set in parallel one against the other.

Yet, more often than not, these broad concepts are interpreted without taking into account all the internal and external circumstances, be they subjective, anthropological or philosophical, which envelop translating acts. Translation theorists, I believe, have to question some of the established assumptions which define the contours of their discipline because one can no longer ignore the relevant facts that other disciplines rely on.

Translating is a multifaceted communication event composed of three broad consecutive and sometimes simultaneous operations,

namely, the reading phase, the translating process and the rewriting act. In order to construct a holistic picture of one single translation issue such as the transfer of deixis and the creation of indexicality, one has to synthesise various methods and also adopt an interdisciplinary approach.

The main objective is to carry out a comprehensive analysis of the conscious cognitive, psycholinguistic and sociolinguistic processes which govern the emergence of the target product combining both a process-orientated approach and a product based method. That is why the organisation of this thesis is modular.

Accordingly, I will dedicate one level of textuality for each chapter. In a sense, I will examine the lexico-grammatical part in the first chapter, the semantico-pragmatic segment in the second chapter, the textual, contextual and generic aspects in chapter three, the subjective and creative characteristics in chapter four and, finally in chapter five, the discursive, ideological and socio-cultural reality behind the translation event.

Hanks explains that modularity in contemporary language studies implies that each of the segments of analysis constitutes an independent module which connects to the whole from the interplay of the subparts (1996: 190). In other words, while each chapter superficially seems to be self-sufficient in its treatment of one or

two particular issues, the verbal behaviour of the translator interconnects all the subparts which form a translation strategy.

In a sense, everything in the verbal behaviour of the translator is interdependent. One can say to borrow the catchphrase of the structuralists that *tout se tient* [everything hangs together] during the decision-taking and choice-making operations that the translator executes.

That is why I will attempt to track the emergence of target deictic expressions and the creation of source-to-target indexicality commencing from the lexico-grammatical segment and moving to the semantico-pragmatic, textual, contextual, stylistic, generic, discursive and socio-cultural levels in view of defining the multifaceted modes of associations that are created and then sustained in the translation event. I will also avoid as much as possible turning this approach into an error-analysis exercise which will idealise the source forms and any unrealised target potential.

The intention is to self-monitor the source-to-target and target-to-source movements by introspectively verbalising the conscious cognitive processes which underpin the formation of equivalence out of source cues. This approach is also concordant with Wilss' action theory which suggests that the translator can instantaneously

describe the complex decision-making procedures which preside over her/his verbal behaviour (1995: 849 and 859).

The thrust of this thesis is to position the translation event within the setting of a multifaceted communication situation in line with Jakobson's six language constituents, namely, the addresser, the addressee, the context, the message, the contact and the code (1960c/1990: 73). In addition, this thesis seeks to explain how the target deictic re-grounding is carried out and the rationale behind its sustainment by means of relating both this operation to Bühler's (1934/1990) orientational model of the speech situation.

Research that is exclusively product-orientated seems to neglect the intrinsic cognitive processes which govern the reconstruction of the source message into alternative target textuality. The translation model of this thesis presupposes that the rationale behind the final target choices is to be deduced from the source-to-target and target-to-source movements and not from the examination of the target product. Nevertheless, this cognitive translation model which adopts a partly radical subjectivist approach does not claim that it is going to divulge all the subconscious motives which shape the translating act.

This pitfall is remedied by a retrospective analysis of introspective data. In other words, I will assess the target product

using the introspective data collected from the verbalisation procedure. I will also back this examination with an interdisciplinary approach which will turn this study into a holistic translation model.

In a sense, both the subjective and objective reasons behind the translation moves such as the additions, the hesitations, the omissions, the simplifications, the manipulations, the overelaborations and the verbal reinforcements will be explained in terms of the state-of-the-art information that is available in the field of translation theory coupled with the knowledge that other relevant disciplines can muster.

Synthesising Think-Aloud Protocols (TAPs) and the self-monitoring approach to produce introspective data, I will retrospectively assess the result on the basis of current knowledge in contrastive linguistics, semantics, pragmatics, textlinguistics, sociolinguistics, psycholinguistics, anthropological linguistics, literary criticism, cultural studies, theories of communication, philosophy of language, bilingualism, bilingual lexicography and language contact studies. Hence, the combination of a process based approach and a product-orientated method will reconcile the subjective explanation provided by the translator about the

translation event and supply detached analyses as observed by researchers.

Accordingly, the introspective data coupled with a retrospective assessment will be used to describe the translating decision-making operation and define the hitherto unknown rationale behind some specific target choices. I will also rely on Toury's (1995) propositions along with Wilss and Lam's (1995) evaluation.

Therefore, one of the main objectives of this thesis is to demonstrate how the movement from the source text to the intermediate draft versions and, finally, to the final target product constitutes a basis upon which one can expose the cognitive rationale behind some target linguistic, textual, literary, poetic and discursive choices made by the individual translator.

In his assessment of the self-monitoring technique, Wilss concedes that inward perception by the translator is not an exact science in that observing the translating process and collecting introspective data at the same time are two different tasks (1995: 868).

For this reason, this translation model which is in part based on the self-monitoring procedure presupposes that the instantaneous observation of the translation event can only achieve "minimal rationality" (Verschueren, 1999: 63-64). In a sense, minimal

rationality relies on the subjective experience of the translator who reports without mediation her/his informed assessment of the translation event.

Accordingly, the self-monitoring technique is able to add a psycholinguistic perspective to any translation theory because it allows the translator-researcher to verbalise instantaneously her/his evaluation of a specific translation issue. The introspective data can then be retrospectively examined in the light of what one already knows from the research results in translation theory and other relevant disciplines.

Furthermore, introspective evaluation is liable to be lost if it is not immediately recorded because the translation event happens in complex consecutive and, sometimes, simultaneous operations (Lam, 1995: 905). This type of data only represents a subjective judgement about some conscious aspects of the translation event. That is why it usually requires the support of a retrospective evaluation.

Self-monitoring presumes that the translator-researcher is able to execute almost concurrently two tasks, i.e., translating and verbalising. It also assumes that the translator-researcher can intelligently comment on her/his target decision-taking procedure. That is why the self-monitoring technique raises a serious issue

regarding the variations that are bound to emerge from the collected data either by a seasoned translator or by an inexperienced one.

Lam acknowledges that seasoned translators may find it hard to comment immediately on their translating experiences because the cognitive operations that they go through have turned into natural and, sometimes, automatic acts whereas inexperienced translators are more likely to verbalise everything that comes to their mind even if it is insignificant (1995: 907 and 909).

Lam's criticism of the self-monitoring technique also reveals that many aspects of the translation event are bound to remain undisclosed because they are too subconscious to be randomly identified by the individual translator-researcher (1995: 906-908). Hence, any subjective evaluation will remain incomplete because it cannot thoroughly expose all the cognitive operations that are simultaneously happening during the translation event. Besides, the quality of the target performance may also suffer from this additional task.

It is clear that executing two tasks at the same time is bound to slow down the completion of the translating process. Yet despite all these reservations, Lam contends that introspective data has still "a high degree of validity" in revealing some of the conscious

cognitive aspects that other product based approaches fail to divulge (1995: 909).

Another crucial supposition regarding the reliability of inward perception relates to the fact whether the normative leverage resides with the translator as a subject or with her/his community of practice, be it actual or imagined.

That is why earlier in this introduction, I argue that I do not differentiate between those members of the speech group who are at the centre and those who are at the margins. Similarly, Hudson in a study of conformity and individualism in the use of language is explicitly blunt in his assessment when he categorically states that:

“no two speakers have the same language, because no two speakers have the same experience of language.” (1996: 11)

For this reason, Hudson backs the sociolinguists who consider that the study of the individual language user is as important as understanding the speech community at large (1996: 10). This position remains controversial and its academic validity continues to shape the debate among sociolinguists from Bloomfield (1933), Hymes (1964), Gumperz (1971), Chambers (1995), Labov (2001) to Wardhaugh (2002).

It is reasonable to believe that the individual language user, be it translator or writer, is not a “social automaton” without any distinct

verbal identity which distinguishes her/him from other members of the speech community (Hudson, 1996: 11). Indeed, the verbal practice of the individual language user often echoes the characteristics of the speech community at large in the same manner as the discourse of the latter members resonates with the traits of the former.

It has to be stressed that the rule of conduct which governs the relationship between the translator and her/his community of practice is still a work in progress. Besides, the development of any translation model based partly on the verbal behaviour of the translator is also still crude and basic. In fact, many translation theorists still do not consider the translator as their main object of study.

That is why this thesis seeks to put the verbal behaviour of the translator back at the centre of translation theory. In a sense, I believe that understanding the translator as a personality and subjectivity is tantamount to observing the community of practice from the inside.

In the following paragraphs, I will describe the four source texts that I intend to experience as a translator-researcher. After that, I will provide the theoretical framework which informs the segments of analyses of each of the five chapters of this thesis.

There are three main reasons behind the choice of two Arabic source texts and an equal number of English source texts. Firstly, each source text represents a genre which will lead the translator to a unique rewriting experience. Secondly, I will carry out two translating operations from English into Arabic which is the dominant language.

Besides, the two other translation events are going to take me from the mother tongue into a foreign language. In this case, it is English. Finally, these diverse system-to-system and genre-to-genre configurations will inevitably culminate in divergent translating experiences. They will thus form the basis for the formation of this translation model.

The first source text is a speech delivered by Tariq Ibn Ziad to his soldiers in 711 shortly before the conquest of the Iberian peninsula (in Al-Maqqari, 1949: 225-226). The text raises various issues regarding the translation of highly ideological registers. The text is peppered with religious overtones which are meant to motivate the troops before they enter the battlefield.

It will demonstrate how the target choice-making process puts the translator in highly critical situations. It also places the translator in a dilemma as to whether the style of the source text should be modernised in order to accommodate the demands of an

exigent contemporary English readership or preserved so that the original archaic phraseology is experienced by the prospective target reader regardless of the target norms of fluency and acceptability.

The translator has to confront also the issue of hybridisation of oral and written discourse which marks Ibn Ziad's speech. Besides, it is not known whether the source text was written to be spoken or was spoken and then written. What is more, historians do not agree as to whether the speech is authentic or not. The reason is that Ibn Ziad and most of his soldiers are not Arabs. He would have been unable to write in this exquisite style and deliver this powerful speech to a largely monolingual audience.

This matter challenges the belief in the authority of the source text as well as the sacredness of both its form and content. Besides, these two notions still continue to constitute one of the most fundamental lessons that would-be translators learn. Hence, any translation strategy to tackle all these sensitive problems will succeed to build up either a genuine or false impression that the potential target addressee will conceive of about the actual experience of the soldiers (Barnstone, 1993: 39).

The second source text is a short story written by the Palestinian author Jabra Ibrahim Jabra (1989). *Bidāyāt Min Harf Al-Yā'*

[Beginnings from the Letter Y] is written as a dialogue between two characters referred to as A and B (Jabra Ibrahim Jabra, 1989: 203-220). Both protagonists discuss various subjects which range from the cost of Kebabs, life in exile, the significance of freedom, the purpose of life, the problems of identity and the meaning of truth.

At times, turn-taking in this dialogue seamlessly shifts from one character to another without a clear transition. This sudden switch leaves the translator in pursuit of thematic and stylistic anchorage which might easily identify the protagonists and distinguish between the two voices.

These impulsive moves by the two protagonists force the attention of the translator away from the content of the source message and focus it on the form (Hewson and Martin, 1991: 29). This marked narrative mode flouts one of Grice's Co-operative Principles which are supposed to preside over the execution of unambiguous conversations (1989: 26-27).

Accordingly, the translator may choose to rewrite the disjointed source points of focus by adopting target-specific narrative strategies if she/he wishes to be more co-operative. In a sense, the translator can opt to retain the erratic twists in the sequence of events or re-narrate the source dialogue using explicit transitions.

The penultimate source text is a paper entitled “Online communities as tools for research and reference” by Louis B. Rosenfeld (1996: 51-59). The author wants to familiarise ordinary users of online communities with the latest software. Besides, the main objective is to empower them to become active members of newsgroups. That is why the author chooses to write using an easy register by avoiding as often as possible the resort to technical terminology.

Accordingly, the translator cannot prevaricate during the selection of the most appropriate style for the popularisation of this reference. In a sense, this source text demonstrates how translation strategies are adjusted to deal with text types which treat factual matters and those which create fictional worlds.

The last source text is the Berne Convention for the Protection of Literary and Artistic Works (in Porter, 1991: 101-108). This document adds legal accountability to the task-specification of the translator. She/he has to negotiate the elimination of contentious target options and selection of consensual equivalents with the conflicting parties. The translation of legal documents should happen in a manner which ensures that all the different language versions turn into consistent texts which stand equal before a court of law if any copyright dispute arises.

Moreover, the translation of legal texts within the setting of an international organisation adds authority to the official language versions once the member states decide to ratify the documents (UNESCO, 1957: 101-102; and Nord, 1997f: 53). That is why legal translation events are usually highly communal interlinguistic exercises.

In a sense, anonymity and legal protection are granted to the official community of sworn translators and to those who assist them such as revisers, bilingual lexicographers, lawyers and diplomats. Hence, the voice of the individual translator becomes less significant than the overall institutional intentions which she/he has to follow (Cronin, 1996: 153; and Neubert, 1996: 91).

I will now present the theoretical outline which shapes each chapter of this thesis. As I mentioned earlier, each chapter is organised according to Hanks' modular approach for the analysis of language issues (1996: 190). Accordingly, each chapter is self-sufficient since it examines one subpart of the language system while, at the same time, it continues to interact directly with the other segments of investigation that other chapters deal with. As a case in point, the verbal behaviour of the translator at the lexicogrammatical part has repercussions at the textual, literary, poetic, political, ideological and socio-cultural levels.

In the first chapter of this thesis, deixis will be defined from a language system-orientated standpoint. Then from the perspective of the translator, it will be examined in terms of it being a universal linguistic phenomenon that most known languages share. However, the emphasis in this section will primarily be on *langue* with a minimal grounding on the translator's *parole* because I will adopt the comparative approach of contrastive linguists.

I will relate the universality of deictic forms to the opportunity of developing equivalence, be it partial or absolute. I will also focus on the lexico-grammatical subpart with an emphasis on the personal and spatiotemporal similarities and differences. The pertinence of deixis to translation theory will be explained in terms of the propositions made by Jakobson (1963) and Wierzbicka (2003).

Hence, I will assume the stance of the anthropological linguist as I embark on the exploration of the most natural as well as unusual translating configurations during the relocation of deictic expressions from the source text to the target performance. I will also assess how formal interlingual correspondence constitutes the most critical inbuilt lexico-grammatical foundations upon which the translator is able to construct the target textuality. I will focus

on the studies made by Catford (1969), Halliday (1973), Chomsky (1986) and Baker (1992).

Besides, I will observe how the original deictic field turns into a shared deictic centre as the translator adapts to the vision of the implied author. I will highlight the propositions made by Lyons (1977), Rauh (1983), Bühler (1934/1990) and Sifianou (1992). More importantly, any effective definition of deixis has to be applicable to the conditions of the translating act which goes beyond what linguists mainly deal with, namely, the study of its ramifications on utterances in immediate speech situations.

The translation theorist has to consider other significant aspects which form the components of the translation event like the absence of an immediate speech situation and the presence of conflicting target linguistic norms. That is why Marmaridou admits that there is not yet any single all-inclusive theory of deixis which explains all types of speech situations (2000: 66). Accordingly, I will develop a translation model which takes into account the re-grounding of these distinctive deictic forms from a source situationality to a target re-contextualisation.

This translation model must also determine all the constituents of the translation event which may consist of a displaced interpretation of the source semantico-pragmatic setting. For this

reason, I will focus on the study made by Zubin and Hewitt (1995). Moreover, translating acts are said to reveal the cognitive experience of the translator who explores the potential of the target linguistic system during her/his quest for comparable source-to-target deictic arrangements.

During the four translation events, I will track as they emerge four deictic categories, namely, personal pronouns, demonstrative pronouns, definite and indefinite articles along with tenses. All these lexico-grammatical forms constitute closed semantic fields.

Essentially, they fulfil various functions of identification. They can point to objects, acts, events, processes and persons in the real and/or fictitious context of situation. They can also direct the attention of the reader to previous or upcoming forms. They can depict complex situationalities thanks to the diversity of their personal, spatiotemporal and discursive dimensions.

Moreover, the English language system lexicalises some deictic expressions while the Arabic language grammaticalises them. Therefore, translating acts are likely to create semantico-pragmatic shifts between the focus points that the source text refers to and the target re-focalisation operation as constructed by the translator.

Hence, the translator indirectly adds a historical slant to the target re-contextualisation procedure once the lexicalised source

forms are translated into inbuilt grammatical equivalents. This is because grammatical structures are thought to pre-date lexical forms (Baker, 1992) and (Hervey and Higgins, 1992).

This translation model seeks to assess how dissimilar the experience of the target reader of the re-grounded personal and spatiotemporal configurations is to the original readership, especially whenever source grammatical forms become lexicalised equivalents. Hence, this issue raises vital translating questions regarding how source and target lexico-grammatical asymmetry might obstruct the formation of satisfactory equivalents.

After a comprehensive comparative and contrastive study of Arabic and English deictic expressions, I will evaluate how structural gaps might influence potential translation strategies. I will mainly focus on the studies made by Vinay and Darbelnet (1958), Nida and Taber (1969), Hervey and Higgins (1992) along with Malmkjaer (1999).

I will also try to ascertain how formal source-to-target lexico-grammatical concordance shapes the foundations upon which the translator constructs a target deictic re-grounding. I will thus highlight the propositions made by Jakobson (1963) and Bybee, Pagliuca and Perkins (1994). Furthermore, I will assess how the

universality of deictic expressions does not absolutely guarantee analogous co-textual and extratextual deictic dimensions.

Accordingly, linguistic relativities turn out to be highly appreciable as soon as a language contact has occurred during a translating operation. I will thus emphasise the studies made by Sapir (1949), Whorf (1956), Baker (1992) along with Gumperz and Levinson (1996).

The task of the translator can develop into an exceptionally creative activity in the face of systemic source-to-target gaps. Hence, the materialisation of equal source and target universes of discourse might be far-fetched as Nida and Taber (1969) put it. Therefore, I will propose an innovative mode of association which brings together two distinct lexico-grammatical systems. It is founded on intersystemic coincidence between the source extratextual signification and the actual target content.

In the second chapter of this thesis, I will evaluate the cognitive processes that the translator goes through during the development of a target deictic re-grounding. I will also assess the procedure through which the translator experiences the formation of a source-to-target indexicality.

To achieve this analysis, I will mainly rely on the self-monitoring approach with a specific focus on the propositions made

by Hanks (1996 and 2000), Gumperz and Levinson (1996), Verschueren (1999) along with Marmaridou (2000). Besides, I will identify the semantico-pragmatic foundations upon which the emergence of equivalence is based in order to define the language contact mode.

I will argue that the translator closely shadows the original deictic points of focus, be they real or fictitious, by intimately tracking the established vision of the implied author. Accordingly, I will adapt Ogden and Richards' triangle of symbolisation in order to describe how the verbal behaviour of the translator is governed by what the source deictic cues denote and what the target deictic field can point to (1923: 53). I will also explain how and why the formation of equivalence happens out of an intricate indexical operation.

In addition, I will describe how the translator in the course of her/his acquisition of the deictic centre not only looks forward to the impending target re-contextualisation but also turns backward to the original deictic grounding in order to evade any lexico-grammatical and semantico-pragmatic inadequacy. For this purpose, I will emphasis what both Ferris (1983) and Nida (1995) assert.

I will also contend that equivalence should not be thought of as an absolutely autonomous creation because it is indexically anchored to both the original situationality and the new target setting. That is why the manufacture of interlinguistic precedence by a community of translators can suggest how verbal conformity is able to sustain standard bridges of mutual signification between various linguistic systems.

Therefore, I will focus on the propositions made by Quine (1960), Hoijer (1964), Harman (1969), Jakobson (1966d/1990), Foley (1997) along with Ong (1982/2002). I will also argue that the recurrent resort to a set of consistent target solutions to the same source problems turns the translation event into a quest for iconic equivalents.

Self-monitoring culminates in a psycholinguistic and sociolinguistic evaluation of the complex cognitive processes that a translator consciously goes through during the materialisation of equivalence. Of course, there are other subconscious intellectual operations that cannot be divulged by this approach alone.

That is why I do not claim that the translating process will be revealed in all its details. I will, however, explain how the translator through target linguistic reactions to source cues creates and/or confirms the iconisation of some distinctive equivalents and,

by implication, rejects other viable target options. In effect, the translator sustains a deictic projection into the various focal points that the source characters point to. Hence, the role of the translator is to simulate these original conditions.

The signification of the equivalent is founded on a hypothetical similarity between the source deictic dimensions and the actual target context of reception. In a sense, the reading that the prospective target reader will give to the extratextual points of identification, be they real or imaginary, depends on how the translator successfully executes a series of intricate lexicogrammatical adjustments and semantico-pragmatic manipulations. To achieve this evaluation, I will underline Nystrand's study (1987).

Most bilingual dictionaries provide exhaustive lists of ready-made decontextualised target solutions. These interlinguistic suggestions regularly undermine the fluency and acceptability of the target literary offering. Moreover, would-be translators usually think that translating is nothing but a succession of straightforward mathematical equations between source forms and a system of equivalents. I will rebuff this argument on the basis of the propositions made by UNESCO (1957), Venuti (1995) and Nida (1995).

Translation events rely on semantico-pragmatic forces for their materialisation. That is why the translator has to create a communion of interest between the universe of discourse of the implied author and the actual world of the prospective target reader. Hence, translation theorists need to examine how the original semantico-pragmatic constituents are carried over to target based lexico-grammatical grounds.

The Principle of Co-operation is pertinent to this translator based model (Grice, 1989). It is able to evaluate the nature of the personal, political, and socio-cultural relationship upon which translation strategies are founded. It can unravel the ambiguous reasons behind the various responses that the translator executes in the face of a range of conflicting demands.

Moreover, it can reveal the critical role played by the passive participants such as the readers, critics, publishers and sponsors during the translation event. In a sense, the felicity conditions of each translating situation are bound to fluctuate in reaction to both subjective and objective circumstances.

The translator is the principal protagonist of the translation event. She/he needs to reconcile a variety of expectations which are often incompatible. She/he also has to carry out a balanced

reading of the source signification which will keep all parties happy.

Due to her/his politically charged position, the translator can also determine the outcome of the negotiation operation which takes place between the source and target speech groups, their literatures and cultures. That is why I will focus on the propositions made by Saunders (1987) and Fawcett (1995).

In the third chapter of this thesis, I will explain how attitudinal deixis in the face of a genre shapes the translation strategy. I will emphasis the following studies made by Halliday (1973), Lyons (1977), Verschueren (1999), Marmaridou (2000) and Muhawi (2000).

The translator is supposed to reproduce the voice of the implied author. This operation comes about after an intersubjective dialogue. That is why the translation event is characterised by its dialogic nature. The translator is in a tense position amongst various partners who usually call for contradictory target resolutions. Hence, their pressure consciously or subconsciously tends to shape the profile of the target product.

The translator goes through trials and tribulations. She/he drops from the final target version some viable target options. She/he also leaves some equivalents dormant in bilingual

dictionaries. In a sense, the derivative nature of the target textuality tends to define the linguistic, literary and poetic norms within which a proposed target discourse has to fulfil a function. I will base this proposition on what both Nord (1997) and Lehtonen (2000) argue in favour of.

Any target product always insinuates the existence of an established pre-text. That is why target versions are overtly deemed to entertain interlinguistic, intertextual, interliterary and intercultural dialogues with source textualities. I will thus elaborate a translation model which also tackles the issue of the displaced situationality of the target performance in line with what Jakobson (1960c/1990 and 1984c/1990), Trosborg (1997), Hanks (2000) and Ong (1982/2002) argue in favour of.

Nonetheless, some translations like those of the Bible are considered as originals by the faithful. In a sense, translating operations are not all similar. Readers including translators tend to have ready-made scripts which they eagerly deploy in order to deal with various universes of discourse. Hence, their interpretative responses are likely to be constant.

Therefore, I will try to examine how attitudinal deixis impacts on the translating process. I will also attempt to assess the potential disparity in the voice of the translator when she/he undertakes to

interpret various genres. Hence, I will classify textualities for the purpose of the translation event into two broad categories, namely, works of fiction and non-fiction. Accordingly, I will highlight the propositions made by Barthes (1974) and Galbraith (1995).

This challenge to assemble together a variety of textualities within a rigid conceptual framework does not actually disregard the truth that some genres fulfil multiple functions while others are hybrid in character (De Beaugrande, 1980: 197). Indeed, attitudinal deixis acknowledges the nature of the text as a *Gestalt*. That is why each translation strategy must recognise that any source genre is likely to have a hybrid profile. Thus these generic variables must be taken into consideration.

Lyons explains that deixis is anchored more to the immediate speech situation than to the eventual context of reception of the reader (1977: 637). For this reason, the attitudinal deixis that translators might entertain in the face of the real and/or fictitious source context of situation tends to lead to critical target resolutions which ultimately determine the eventual profile of the final target version.

Besides, the translator usually rewrites the source text from a displaced point of focus which builds up additional personal, spatiotemporal and discursive difficulties to an already intricate

bilingual and bicultural communication event. I will refer to the studies made by Nida (1964) and Margolin (1990) to illustrate this point.

Hanks (2000) explains that source indexical groundings need to be re-anchored to target-orientated contexts of use. In a sense, the deictic dimensions of the potential target situationality have to be familiar to the prospective target addressee. For this reason, the re-positioning of the original work, be it real or fictional, requires a translation strategy which will adapt its source generic features to the specific needs of the target setting.

This fundamental adjustment reveals that the approach of the translator is not random. Indeed, the target situationality has to be functionally relevant to the expectations of the hypothetical target readership. I will, therefore, highlight the propositions made by Moore (1989), Margolin (1990) and Marmaridou (2000).

The variability between the source and target indexical groundings needs to be examined in terms of the various scripts that the mediator deploys in the face of a range of generic problems. Besides, the availability of numerous target options often casts suspicion over the intuitive choices that are made by the translator. This evaluation will rely on the following studies made by Ullmann (1962) and Ortega Y Gasset (1992).

While the author usually moves from the abstract system of linguistic possibilities to actual forms, the verbal movement of the translator always starts with the concrete and culminates in an actual target product. That is why the original text tends to overshadow the derived textuality. In this instance, I will highlight the propositions made by Halliday (1978) and Sager (1994).

In addition, these two dissimilar processes which culminate in the formation of texts reveal that decision-taking operations are liable to be governed by objective-specific circumstances. Therefore, I will evaluate how the interlinguistic moves of the translator explicitly rupture the isolationist conception of the text. In a sense, I will argue that intertextual relations are reinforced by the regular contact between languages, literatures and cultures. I will thus support what Hewson and Martin (1991) claim along with Gutt (1991).

In the fourth chapter of this thesis, I will examine the intersubjective character that is inherent in the verbal behaviour of the translator. I will also evaluate how she/he chooses to divulge her/his poetic persuasion and literary inclination at some stage during the rewriting process. Therefore, I will emphasise the studies made by Greimas (1966), Hewson and Martin (1991), Barnstone (1993), Wilss (1996) and Lehtonen (2000).

Moreover, I will assess how the linearity of the source text strictly predetermines the range of target options that are available to the translator. In a sense, I will demonstrate how either informed or instinctive shifts away from the source forms to marked equivalents can constitute a political statement. In other words, the translator tries to expropriate the original universe of discourse in order to propose an alternative target textuality. Hence, I will argue in favour of what Barthes (1967), Baker (1992) and Verschueren (1999) assert.

The original syntagmatic axis cannot be deemed to be based on a random arrangement of lexico-grammatical variables. That is why the source text essentially embodies the freedom of expression that the author enjoys. I will define this statement in line with the propositions made by Jakobson and Halle (1956) along with Hoffmann (1991). Besides, I will seek to explain how either the liberal or literalist standpoint of the translator shapes the eventual personality of the target performance.

Stephens and Waterhouse argue that authors tend to impose their standpoints on the initial position of the prospective reader (1990: 70). For this reason, I will analyse how far the translator can either openly or furtively flout the rigidity of the original linearity. I will also consider how the translator in the course of the mandatory re-

grounding of the source deictic field may explore atypical source-to-target options.

The translator usually tries to empathise with the source characters. Her/his main intention is to re-narrate as intimately as possible the narrative modes which closely identify the profile of each protagonist. That is why I will focus on the study made by Bühler (1934/1990) regarding the significance of the orientational axes during the use of language. Besides, I will explain that the operation of identification of the personality of the characters tends to be straightforward whenever the original points of focalisation are fixed.

However, the translator may be obliged to manipulate the source characterisation so that the target narrative mode can embody a habitual tone of voice. Hence, any satisfactory depiction of the various source personae extensively depends on the competence of the translator. In a sense, she/he has to execute a range of difficult target decisions regarding the most suitable profile for each re-characterisation.

As a result, the translator may create an alternative hierarchy of attention which will re-define the position of each protagonist in relation to the others. Besides, the inevitable target re-distribution

of the source deixis-in-text illustrates how the translator can fully fulfil her/his democratic right.

The manifestation of the voice of the rewriter relies on the adequate materialisation of her/his preferred reading. In other words, the more intersubjective the translating operation is, the more highly conformist the target version turns out to be. That is why I will argue that the translating act is simultaneously constrained by both the subjectivity of the author and the demands of the target community of discourse.

Translation events are shaped by the intensity of the literary traffic which exists between societies. The translating process can turn into an act of linguistic, literary, poetic and socio-cultural reinforcement of the established target norms as set by a community of practice which consists of translators, publishers, critics, sponsors, readers and other highly influential cultural gatekeepers.

In a sense, target audiences currently expect prototypical literary products. Therefore, I will evaluate how source texts lose their rawness and strangeness because of the strong-minded intervention of the translator who manipulates the vision of the hypothetical target addressee. Hence, I will emphasise the propositions made by Catford (1965), Bal (1985), Martin (1986) and Rabinowitz (1987).

The translation event does not happen in an ideological and socio-cultural vacuum. In a sense, the translator is not an innocent mediator. In the fifth chapter of this thesis, I will try to contextualise the translation event within Bakhtin's heteroglossic conception of the text. Here I will mainly focus on the studies by Gumperz (1971), Jakobson (1984c/1990), Baker (1992), Dentith (1995), Galbraith (1995) along with Lehtonen (2000).

Accordingly, I will argue that different voices tend to reverberate inside the mind of the translator. I will thus explain why the linguistic and literary interaction of the translator with the implied author and the hypothetical target reader is indeed based on socially motivated translinguistic acts.

I will also argue that the translator is a highly active member of a community of practice. This speech group is held together by political, ideological and socio-cultural norms. Its distinctive identity is shaped by its relationship with alien literatures and cultures.

Therefore, I will mainly focus on the propositions made by Martin (1986), Rabinowitz (1987), Chambers (1995), Hudson (1996), Lefevere (1999) and Wardhaugh (2002). I will also demonstrate how the translator usually echoes the established socio-cultural groundings of her/his speech community. In a sense,

she/he as a partial mediator tends to conform to existing target speech varieties.

Moreover, the translator is apt to exploit eagerly the availability of overlapping source and target norms. Therefore, I will highlight the propositions made by Vološinov (1973/1985), Downing (2000) and Labov (2001). I will also contend that the translator is not an ordinary reader. She/he is a super-reader who stands at the centre of a social network. In a sense, she/he tends to reproduce prototypically the characteristics of her/his speech group.

Target based deictic re-grounding is responsible for the creation of vaguely analogous source and target extratextual realities. In a sense, the original conditions of reception of the source text by an audience are not always pertinent to the actual circumstances of the prospective target readership. That is why source-to-target re-grounding is inevitable for the socio-cultural indexicality to fulfil its intended function.

Accordingly, I will evaluate how proposed target deictic re-groundings can sustain their own situationality, be it real or fictional. I will also assess how the translator lifts the original deictic field which represents the vision of the author and relocates it to a displaced situationality. I will thus emphasise what both Foley (1997) and Marmaridou (2000) argue in favour of.

The socio-cultural frame of reference of the target deictic field is likely to be determined by the context of eventual use. In a sense, the immediate context of situation of the author is often less relevant to the prospective target reader than to the original addressee. See Halliday (1978) and Nystrand (1987).

In addition, the setting of the target product needs to be socio-culturally evocative. Accordingly, I will argue in favour of what Barnstone (1993), Hoijer (1964) and Nida (1964b) propose. I will also suggest that happy translations usually manage to unlock the anthropological and socio-cultural reality behind the original text.

The text encloses a variety of features which can be exploited by other textualities. I will argue that translators tend to bridge the intertextual gaps which divide distinct texts. As a consequence, their translating activity bluntly breaks any lingering isolationist conception of the writing act. Furthermore, the translator as the most influential subjectivity during the translation event is apt to interconnect covertly or overtly the target literary offering with other textualities alongside the source text.

Therefore, I will argue against the Chomskian conception which stipulates that there is somewhere an ideal language user who lives with a homogeneous speech community (1965: 3). I will, in contrast, contend that communities of practice are heterogeneous

speech groups. Their members tend to bring diverse personal experiences to the reading, translating and rewriting acts.

I will thus re-assert what Martin (1986) and De Beaugrande (1994) propose. Finally, I will evaluate how the translator manages to create a new audience for the text and sustain an imaginative story-world which tends to challenge the original universe of discourse.

CHAPTER I

1. 0. Universals of grammar

In this chapter, I intend to compare Arabic and English deictic forms at the level of the language system. I will also define the relationship that can be sustained between Arabic and English deictic expressions and explain how universals of grammar preside over the nature of the language contact modes. I will draw on Jakobson (1956/1966, 1957c/1990 and 1963), MacWhinney (1999) and Wierzbicka (2003).

I will argue that intersystemic similarities and differences tend to shape the eventual lexico-grammatical configurations of the target deictic field. Firstly, I will explain in this section how the translator either consciously or subconsciously interlocks two distinct linguistic systems through the exploitation of universally shared forms.

The most basic cognitive operation that the translator executes is based on the identification of comparable source and target lexico-grammatical features. The translating process can thus begin with this act of identification. This operation is similar to the function that is carried out by the definite article and demonstrative pronouns when they point to objects, persons, processes, events or acts in the extratextual world.

In a study of cross-cultural interaction, Wierzbicka states that there are a number of structures in various languages which are “mutually isomorphic” (2003: 10). In a sense, a form in language A can have the same structure and/or substance as another form in language B. Jakobson also notes that these intersystemic similarities provide the basis upon which divergent languages can be mutually translatable (1956/1966: 233-234).

Hence, it is crucial for the translator to be aware that a linguistic form like deixis is available in many languages which may even belong to different language families. However, the translator must also recognise that the semantico-pragmatic configurations of the source and target deictic forms may not be absolutely symmetrical under diverse translating conditions.

For this reason, the appreciation of how universals of grammar come about should spell out some of the rules of engagement that the translator goes through in the course of her/his quest for the common amid conflicting translating problems.

In other words, when a community of translators perceives similar interlingual invariants, they tend to exploit them as constant equivalents. These source-to-target linguistic confirmations prove that the translating act is not arbitrary. It is essentially a convention which is socio-culturally motivated.

Linguists disagree as to the most all-inclusive definition for universals of grammar. For Chomsky, universals of grammar stand for the development of “a theory of the ‘initial state’ of the language faculty, prior to any linguistic experience” (1986: 3-4).

This language model seeks to demonstrate how mental linguistic configurations are actually similar despite perceptible differences at the level of the surface structures (Chomsky, 1986: 16). Besides, it is thought that an individual through complex socialisation processes acquires distinctive verbal characteristics.

This proposition regarding how different speech communities come to share universal lexico-grammatical forms entails that language systems are not founded on random verbal creativity. In other words, human beings are believed to have a similar mental architecture which tends to create analogous lexico-grammatical forms.

That is why this contention implies that the identification of interlinguistic similarities should also be deemed a natural act that any bilingual speaker is apt to embark on regardless of her/his level of language proficiency or her/his translating experience.

Nevertheless, the evaluation of all the socio-cultural particulars of an equivalent in terms of whether the source and target lexico-grammatical and semantico-pragmatic relations are either absolute

or partial under diverse target conditions remains a cognitive, psycholinguistic and sociolinguistic ability that only dedicated translators can nurture after years of practice (Wierzbicka, 2003: 10).

In addition, some linguists contend that all natural languages are essentially “cut from the same pattern” as Greenberg, Osgood and Jenkins put it (1963: XV). These blueprints subdivided into various surface structures as soon as a speech community had isolated itself from other groups during its migration. That is why speech groups were able to develop divergent linguistic identities because of the lack of regular language contact situations.

Nonetheless, Elman in his connectionist perspective on language development argues that both the shared biology of mankind and the personal experience of the individual language user within a speech group converge into an intricate process which leads to the emergence of language systems (1999: 2).

As a case in point, deictic expressions turn out to be one of these universally shared forms. And Malmkjaer (1999) proposes that translation theorists ought to examine very closely how this universal of grammar sanctions the materialisation of translation projects.

In view of this suggestion, I will describe how the ability to identify similarities and differences between source and target deictic forms comes about both naturally and through practice. I will also evaluate how the translator frequently ignores formal correspondence during her/his quest for fluency and acceptability.¹

For Baker, translators are able to recognise universally shared features involving source and target lexico-grammatical forms because these inbuilt linguistic structures are usually resistant to change, markedly stable and highly conservative (1992: 84-85). In a sense, these conventional forms rarely tolerate new semantico-pragmatic features to be adjoined to the original graphic and phonic form.

Accordingly, these quasi-permanent lexico-grammatical characteristics represent the foundations which empower translators to identify in the first place and then select equivalents as potential target solutions. According to Jakobson, these steady linguistic structures amount to reliable common denominators (1963: 264 and 267). In other words, the translator merely needs to look for this type of interlingual invariability before the execution of her/his translating act.

Universals of grammar correspond to a firm deictic axis of orientation which the translator can exploit in an effort to mesh

together satisfactorily source forms with a set of standard equivalents. This source-to-target cognitive operation indicates that acts of interlinguistic normalisation are feasible. In the following section, I will elucidate the role played by formal correspondence and how it is able to trigger translation events.

1. 1. Interpretation of lexico-grammatical forms

In this part, I will demonstrate how universally shared lexico-grammatical forms correspond to a starting block upon which translators construct a formal correspondence. I will also evaluate how this standard equivalence shapes the profile of the translation event. I will draw on Catford (1965) and Ivir (1995).

Language systems are autonomous. In a sense, their inbuilt lexico-grammatical structures are apt to fulfil the communication needs of the speech group. However, this proposition does not suggest that formal correspondence is naturally predisposed to fill regularly systemic target positions.

Moreover, the universality of deictic expressions presupposes that Arabic and English closed semantic fields such as personal and demonstrative pronouns can only provide standard interlinguistic solutions. In other words, these highly expedient formal target resolutions may not necessarily be as reliable as other creative

equivalents. That is why formal correspondence for Catford only represents:

“any target-language category which may be said to occupy, as nearly as possible, the ‘same’ place in the economy of the target language as the given source-language category occupies in the source language.” (1965: 32)

In other words, Catford implies that formal interlinguistic symmetry is extremely rough. In a sense, it merely comes about once source and target structures manage to fix finite lexico-grammatical and semantico-pragmatic signification such as gender, number, status and so forth within two analogous forms. That is why it is possible to verify the origin of any formal correspondence via the resort to back-translation tests (Ivir, 1995: 293-294).

The most basic task that the translator has to execute resides in the identification of systemic equivalents. This straightforward operation of detection often grows to be extremely critical, especially when the translation event brings into contact two dissimilar language systems such as Arabic which belongs to the Semitic group and English which is part of the Germanic family.²

Accordingly, once formal correspondence is identified, the translator is then able to deploy inbuilt universal structures for the construction of a foundation for her/his translation edifice.

Besides, Hoijer indicates that the most distinguishing cultural feature of any speech community primarily resides in the embedded signification that lexico-grammatical forms impart (1964: 456).

In addition, the competence of the translator determines the personality of the target performance. In a sense, both subjective and/or objective target solutions which may be supplied by the translator are liable to expose how source-to-target signification is constructed in the face of any structural gaps and in the absence of any formal correspondence.

Consequently, lack of source-to-target lexico-grammatical uniformity tends to impact on the overall profile of the projected target universe of discourse. That is why translators are essentially obliged to explore alternative routes for the re-formulation of similar source signification.

As a case in point, Nida and Taber argue in favour of the exploitation of Chomsky's Transformational Grammar (1969: 39 and 206). Their translation strategy can be summed up as the deconstruction of the original surface forms of the Bible into kernels before their reconstruction into convincing target messages which can be deployed to convert the most sceptic native (Nida and Taber, 1969: 39 and 206).

The reason is that Nida concedes that absolute lexico-grammatical correspondence between language systems is unattainable (1964: 156). Hence, it is essential for the translator to look for semantico-pragmatic adjustments coupled with socio-cultural compromises. As a consequence, the translator is able to manipulate the absence of an ideal identity between a source form and an equivalent in all their lexico-grammatical details.

The deconstruction of source forms into their basic lexico-grammatical structures is liable to make the translator fail to notice some intricate extratextual signification. Furthermore, Nida and Taber concur that “form is an essential element of the message” despite the fact that target re-textualisations normally undergo mandatory structural adjustments (1969: 4 and 112).

That is why Nida and Taber want to shift the focus of translation theorists away from formal correspondence towards the accomplishment of dynamic equivalence (1969: 200). Nonetheless, Catford indicates that formal correspondence in “restricted translation” operations can be helpful in foreign lands if a patient needs to communicate her/his medical condition to a doctor in an emergency (1965: 71).

Still it is not clear how creative target solutions may misrepresent the identity of the original discourse. For Halliday,

the lexicon coupled with its inbuilt grammatical structure constitutes mutually interdependent patterns with homogeneous foundations upon which signification is constructed (1973: 42 and 93).

Correspondingly, Bates and Goodman in a study of the human brain and the development of lexico-grammatical structures detect how:

“there is no compelling evidence for a “hard” dissociation between grammar and the lexicon, and hence no evidence for the claim that grammar and the lexicon are mediated by separate, dedicated, domain-specific neural systems.” (1999: 71)

In other words, lexico-grammatical forms are unified structures. And their semantico-pragmatic features are also indivisible. Similarly, Chomsky explains that embedded signification tends to develop coercive traits in that it usually predetermines the course of the verbal behaviour of the language user (1986: 222). He also adds that inbuilt lexico-grammatical structures essentially represent:

“a characterization of these innate, biologically determined principles, which constitute one component of the human mind.” (1986: 24)

That is why the adoption of the stance of the anthropological linguist is likely to disclose how embedded signification impacts on the cognitive processes that the translator experiences during the movement from one pattern to another.

It is believed that speech communities conventionalise the extratextual natural world into finite and quasi-permanent forms (Sapir, 1949; and Whorf, 1956). These stable structures are by no means unique. Other speech groups are prone to develop comparable structures.

That is why both the subjectivity of the translator and the objectivity of the establishment of language contact situations are crucial to the eventual identity of the system-to-system encounter. Accordingly, Chomsky indicates that the stability of any lexico-grammatical system over a long period of time empowers the language user (1972: 12). She/he then is predisposed to compose an infinite range of original textual constructions regardless of her/his competence.

In contrast, the task of the translator cannot be compared to the approach of ordinary language users. In a sense, the most important function of the translating activity is the reconstruction of equivalent target discourses out of existing textualities.

Effectively, the translator has to manipulate lexico-grammatical systems. She/he is also required to interlock as meticulously as possible the source signification into a system of appropriate equivalents.

As a case in point, one of the basic Arabic into English translating operations that the translator is taught illustrates how affixed Arabic personal pronouns have to be lexicalised into independent English personal pronouns.

This inevitable switch is a case of structural transposition whereby source inbuilt forms are shifted into lexicalised equivalents. For the translation theorist, this translating procedure corresponds to an externally motivated structural adjustment.

However, this intersystemic shift according to Tobin is deemed inconsequential since both grammar and the lexicon constitute one combined semantico-pragmatic continuum (1996: 349 and 372). In the following part, I will define the pertinence of deixis to the translation event.

1. 2. Definition of deixis

In this section, I will re-define deixis in terms of its relevance to the translating act. I will also review its linguistic-orientated explanation which is primarily concerned with the materialisation of deictic expressions in real speech situations.

Afterwards, I will link the deictic centre to the constituents of the translation event wherein the point of focalisation of the author tends to be appropriated by the translator who then positions herself/himself as a mediator in a displaced communication situation. I will draw on Lyons (1977), Rauh (1983), Bühler (1934/1990), Grundy (1995) and Marmaridou (2000).

Bühler (1934/1990) in an analysis of the representational function of language employs for the first time the term ‘deixis’ in linguistics in order to explain the pointing function that some lexico-grammatical forms can fulfil.³

Accordingly, the principal role of the translator during the transfer operation is the appropriation of the author’s indexical function in a manner which can adequately reproduce the original deictic dimensions and their representation of the source objects, persons, events, acts and/or processes.

Texts, be they spoken or written, always necessitate deictic axes of orientation (Rauh, 1983: 10). These various points of reference guide listeners and readers during the interpretation operation. Accordingly, the translator as a manager of the original deictic points of orientation, be they real or imagined, can then relocate and, subsequently, adapt them to target based extratextual situationalities.

Closed class lexico-grammatical forms like demonstratives, personal pronouns, articles and tenses fix the personal, spatiotemporal, social and discursive aspects of speech situations (Grundy, 1995: 21-23; and Benveniste, 1998: 49). They also ground the text in an actual and/or fictitious context of situation.

Correspondingly, Lyons also identifies this contextual dependency of the text on deictic expressions when he argues that its main purpose resides in:

“the location and the identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee.”
(1977: 637)⁴

In a complementary study of the relationship between deixis and anaphora, Lyons clarifies the above-mentioned definition by indicating that deixis basically stands for an “identification by pointing” (1979: 89). Accordingly, the pertinence of deixis to the translation event resides in the identification task that the translator fulfils, namely, the decoding of the original deictic field and its relocation to an alternative universe of discourse.

In other words, the redeployment of the source deictic expressions to potentially new target situationalities may require compulsory structural adjustments. In addition, the translator also relies on a target linguistic system which may not allow the prospective target reader to visualise the original position of the author.

Hence, the reconstruction of an equal target deictic grounding essentially depends on the objective conditions of the target language system along with the subjective circumstances of each displaced target situationality that the translator finds herself/himself in.

The task of the translator unlike the undertaking of the ordinary language user in real speech situations is composite. She/he has to decode the source message as well as encode a target version. In other words, the translator as a mediator has to hold consecutively both the positions of addressee and addresser.

For this reason, the intervention manoeuvre of the translator can be said to stand for an intricate multidimensional bilingual and bicultural communication situation. In view of this proposition, Hanks argues that deictic terms tend to:

“encode a single, elegant relational structure. In this structure, a referential function is joined to an indexical

ground, in a way that the deictic denotes an object relative to the context of its utterance (...) the context serves as the indexical ground of the reference.” (2000: 5-6)

In other words, the translator is obliged to re-encode as effectively as possible the original indexical ground that deictic references are based on. Besides, Rauh indicates that the real and/or imagined source setting tends to stand for a firm “egocentric-localistic principle” (1983: 30).⁵

In a sense, authors are inclined to lift objects, persons, acts, events and/or processes from extratextual speech situations into textualities. Afterwards, they tend to fix firmly their respective real and/or fictitious identities. That is why Jakobson contends that Russell’s egocentric-localistic principle is meant to demonstrate how one deictic expression can only point to a single reference at any given moment (1957c/1990: 388).

This proposition also questions the possibility that any derived textuality can correctly expropriate the original egocentric-localistic particulars. I will revisit this specific issue later on in chapter three where I intend to examine in detail the intertextual nature of the translation event.

Rauh indicates that there are six main points of orientation applicable to the use of language (1983:10). The forms ‘I’, ‘here’

and ‘now’ identify the position of the self while the expressions ‘you’, ‘there’ and ‘then’ refer to the location of the other (Rauh, 1983: 10).

Accordingly, the translator is obliged to hop from one perspective to another during the translating operation. In addition, she/he has to appropriate the language-specific deictic centre of the author while, at the same time, she/he is accountable to the linguistic expectations of the target addressee. Rauh explains how the deictic dimension functions by stating that:

“an encoder by means of language relates something called “non-ego” to his ego. ‘Ego’, in this context, refers to the encoder, to a human individual characterised by sensory, cognitive and emotional capacities and who is embedded in a natural and cultural context, the ‘non-ego’.” (1983: 30)

For translation theorists, the above-mentioned definition must be contextualised by taking into account the actual constituents of the translation event. Accordingly, I will argue that the initial task of the translator is the undertaking of the role of the decoder of the non-ego as embodied by the source text. Afterwards, she/he needs to transform this source non-ego into a target ego.

Thanks to her/his self-monitoring awareness, the translator can closely track and identify the personal, spatiotemporal, social and

discursive deictic dimensions that the author arranged. She/he can then reposition this original deictic field to target-specific re-grounding.

Besides, this self-evaluation approach should reveal how the translator has to adapt to complex situations and adopt a variety of conflicting voices during her/his source-to-target movement and target-to-source verification procedure. In the following sections, I will compare and contrast four types of deictic expressions at the level of *langue* as well as provide some actual cases of how the translator is likely to experience deictic projection.

1. 2. 0. Personal pronouns

Independent personal pronouns belong to the closed class of deictic expressions. Their range of reference can denote animate, inanimate, human, non-human, present, absent, definite, indefinite, male, female, singular, dual and/or plural acts, persons, events or processes in immediate or displaced speech situations.

Jakobson notes that the significance of personal pronouns resides in their flexibility (1957c/1990: 388). In a sense, they do not exclusively point to one permanent reference in the natural or imagined extralinguistic world. Hence, any act of individuation when it deploys one personal pronoun tends to stand for a single

entity at any given moment. This operation of identification is said to be universally shared by most natural languages.

Moreover, Chomsky explains that personal pronouns are referentially dependent on an immediate or displaced context of situation as well as a co-text (1986: 91).⁶ For this reason, Hanks emphasises the importance of the combined indexical and referential functions of personal pronouns in that they tend to create as well as sustain a relational bond with an indexical grounding (1996: 178).

Arabic personal pronouns are usually affixed to verbs. However, the use of the independent personal forms is habitually associated with the desire of the author to generate rhetorical impressions such as giving prominence to characters or sustaining a contrast in the mind of the reader.

Furthermore, Horton indicates that pronominal forms of address are not only deployed to identify persons, acts, events or processes in speech situations but also to express a sense of solidarity, empathy, familiarity or aloofness between the addresser and addressees (1996: 70).

Still linguists differ as to whether all forms of personal pronouns are deictic or non-deictic. Grundy thinks that the generic use of the personal pronoun 'you' is non-deictic because its act of

individuation does not distinctively denote any easily identifiable referent (1995: 21). He also adds that the third personal pronouns ‘he’, ‘she’ and ‘it’ are non-deictic since they can be used to refer endophorically to phrases within the text (1995: 22).

Sternberg divides the referential role of personal pronouns into three major categories, namely,

“word-oriented (or formal), world-oriented (or existential), and discourse-oriented (or deictic).” (1983: 279)

Still the above-mentioned classification does not manage to reconcile the conflicting views expressed in the various propositions about the actual function of personal pronouns.

Wright (1974) provides an unusual explanation regarding the resort to suffixed pronouns along with the perfect aspect. He argues that the suffixation of personal pronouns to verbs causes the completed action of the doer to be highly prominent in the discourse (1974: 59).

In contrast, the doer is identified as a protagonist who is still occupied with the completion of the action when personal pronouns are both suffixed and prefixed to verbs in the imperfect aspect. Consequently, the morphological arrangement of Arabic personal pronouns may possibly necessitate an English syntactic adjustment or even an overtranslation in order for the prospective target reader

to experience satisfactorily the semantico-pragmatic nuance of the source discourse.

Below is a table which provides a synoptic view of Arabic independent personal pronouns along with their formal English correspondence.⁷

Personal pronouns	Singular		Dual		Plural	
	Ara.	Eng.	Ara.	Eng.	Ara.	Eng.
1 st person	anā	I	nahnu	We	nahnu	We
2 nd person	anta, anti	You	antumā	You	antum, antunna	You
3 rd person	huwa, hiya	He, She, It	humā	They	hum, hunna	They

Table 1. Arabic and English independent personal pronouns.

The first observation that one can construe is the fact that not all English systemic equivalents fully convey the signification of the Arabic personal pronouns in all their details. Hence, the fundamental duty that any translator must accomplish in these cases is to supply creative target solutions which will fill these semantico-pragmatic gaps. In a sense, the translator is obliged to explore imaginatively new routes on the basis of the target lexico-

grammatical potential.

Essentially, both Arabic second persons of address *anta* and *anti* gender-mark for masculinity and femininity respectively while the English personal pronoun 'you' does not morphologically convey this signification.

Moreover, Arabic personal pronouns also indicate the gender of the second and third persons in both the singular and plural categories. Meanwhile, the English reader deduces the gender of the addressee either from the immediate context of situation or the co-text.

According to Foley, any lexico-grammatical system with emphatic gender-centric content tends to be characterised by extremely critical indexical groundings (1997: 299). In a sense, these gender-marked personal pronouns are predisposed to distribute societal roles involving males and females as traditionally marked by the founders of the speech community.

One also notes that the English language has a neutral personal pronoun 'it'. It generally refers to inanimate objects. Besides, it is frequently used to fill the syntactic position of the subject and thus functions as a dummy structure. Still the referential range of the form 'it' can expand from inanimate objects to humans. Contrariwise, the Arabic personal pronouns *huwa* and *hiya*

primarily point to animates even though they might occasionally refer to inanimate objects.

In addition, English personal pronouns lack a dual category. Accordingly, the absence of this form entails that the Arabic plural categories refer to three or more objects, persons, acts, events or processes while the English plural forms point to two or more objects, persons, acts, events or processes.

I will now assess the English target performance below of the Arabic source text passage by Ibrahim Jabra (1989: 220),

1) ST4: *Şawtun şādir ‘an mukabbir qifā makānakumā antumā muḥāṭān qifā makānakumā.*

Gloss: Voice coming from megaphone stop-you (du.) place-your (du.) you (du.) are-surrounded-you (du.) stop-you (du.) place-your (du.).⁸

TT4: We heard a voice amplified by a megaphone, “Stop where you are! You are surrounded! Stop where you are!”

It is clear that the English equivalent personal pronoun ‘you’ does not convey on its own the numeral nuance of the source Arabic dual category *antumā*. It is up to the competence of the translator to supply ingenious target solutions for this natural source-to-target lexico-grammatical asymmetry.

Accordingly, the translator can choose to overtranslate the source forms by any of the following target options: ‘Stop both of you where you are!’, ‘Stop you two where you are!’ or ‘Stop the two of you!’. In the translation unit (1) above, I decided not to overexplicitate the source inbuilt signification for the dual category.

Accordingly, I want the prospective target reader to deduce the number and gender of the addressees from the co-textual references. In a sense, the translator hypothesises that his/her target audience is capable of deducing on its own the number and gender of the protagonists without any explicit description. Besides, the translator also exercises her/his democratic right by renarrating in a mode which is fit for purpose.

Gender can sometimes be part of an integral structure affixed to personal pronouns. In the English language, it is not explicitly marked in personal pronouns except for the third singular forms ‘she’ and ‘he’. Both structures denote respectively femininity and masculinity. As to the other gender-neutral English personal pronouns, it is believed that the reader recognises the gender-identity of the protagonists in any narrative thanks to co-textual and contextual implications.

In these cases, precise endophoric reference is sustained through co-textual links which bring together the personal pronoun and the

person, act, event or process referred to. This relationship is maintained throughout the text as one form points back to an earlier reference while the other turns the attention of the reader forward towards the impending narrative clues.

In the English target version below, both the source masculine and feminine genders represent two cases of the untranslatable. The Arabic gender corresponds to inbuilt lexico-grammatical categories within the personal pronouns as demonstrated in the source text passage below by Ibrahim Jabra (1989: 213),

2) ST4: Kayfa takhallasta minhunna idhan.

Gloss: How get-rid-you (sing. m.) of-them (pl. f.) then.

TT4: How did you get rid of them then?

The semantic field of the English personal pronouns lacks a systemic equivalent for these gender-marked Arabic forms. Hence, the potential English target reader needs to infer the gender of the protagonists from earlier co-textual references.

Moreover, personal pronouns not only endophorically refer to a co-textual segment of the text but can also exophorically point to a real or fictitious context of situation. That is why they are deemed operators. In a sense, they are pro-forms which are predisposed to replace any segment of the text. Hence, the reader can resort to

these straightforward lexico-grammatical forms in order to avoid repetition all through the text.

1. 2. 1. Demonstrative pronouns

Lyons (1968a: 275) and Marchello-Nizia (1995: 133-134) agree that demonstrative pronouns are lexico-grammatical forms which language users employ to call the attention of the listener or reader to persons, objects, acts, events or processes in an immediate or displaced context of situation. Fillmore adds that the identification operation tends to succeed if the addressee is able to spot a single object, act, process, person or event amid other articles in close proximity (1997: 31).

Besides, Haviland argues that the range of demonstrative pronouns is merely an abstract construction projected from where one is, who one is and what one knows regardless of whether the context of situation is both immediate and unproblematically accessible to the addressee (2000: 38).

Demonstrative pronouns constitute a subgroup of determiners. Their function is to indicate the distance that exists between the speaker or author and the objects, acts, persons, processes or events referred to either in an immediate or displaced context of situation.

In a study of the pragmatic force of deixis, Hanks explains that demonstratives tend to fulfil numerous tasks including ostensive

presentation of referents, predication of identities and locations, direction of the attention of the addressee plus other extra-referential functions (2000: 69).

The semantic field of English demonstrative pronouns distinguishes between two types of distance, namely, proximity and remoteness. Other languages cover an intermediate location between these two extreme ranges. Furthermore, the locative range of the Ronga demonstratives differentiates between the horizontal and vertical dimensions.⁹

Consider the English translation of the source text passage below by Ibrahim Jabra (1989: 216),

3) ST4: Lā alam tasma‘ kharfasha min warā’ī min warā’i tilka ṣ-ṣakhra hunāk.

Gloss: No have-not heard-you shuffle from behind-me from behind that (sing. f.) the-rock there.

TT4: No. Haven’t you heard a shuffle behind me, behind that rock, there?

Here the Arabic feminine demonstrative pronoun *tilka* together with one of the phonetic variables of the definite article *al-* in *tilka ṣ-ṣakhra* are morpho-syntactically manipulated in the English target version as ‘that rock’. The reason is that the English demonstrative pronoun ‘that’ on its own fulfils the target systemic role of

identification played by both the Arabic demonstrative pronoun *tilka* and the definite article *al-*.

In a sense, formal correspondence can turn out to be inappropriate in some translating cases. Besides, target language-specific rules of well-formedness habitually have primacy over the conventions of the source lexico-grammatical system. As a result, the translator usually has to adapt structurally to the target system-specific deictic dimensions.

In addition, Bühler explains that noun phrases coupled with demonstrative pronouns regularly seek to individualise what is referred to and identify its distinctive profile in the midst of other classes and species (1934/1990: 104). Indeed, the act of individuation is the most significant logical function that demonstrative pronouns fulfil.

Accordingly, Malmkjaer argues that one of the segments of analysis that translation theorists ought to explore is the identification of all the systemic similarities as well as formal differences between languages not only at the level of *langue* – as it is the case in contrastive linguistics – but also all through the translating operation and after its refined materialisation as a translator's *parole* (1999: 12).

The main objective should be the evaluation of how and why the individual translator tends to transgress formal correspondence for the sake of the fluency of the target text, the acceptability of the prospective target reader along with other hidden motives. Hence, self-monitoring these translation strategies should reveal the rationale behind some of the subjective and objective target choices that the translator executes. It should also disclose how the translator exploits the potential of the target linguistic system in order to cope with any source-to-target systemic asymmetry.

I will examine the table below in view of identifying how the translator regularly deals with the ready-made availability of formal correspondence as well as the natural presence of systemic gaps involving both Arabic and English demonstratives.¹⁰

		Proximity		Remoteness	
		Ara.	Eng.	Ara.	Eng.
Sing.	Mas.	hadhā	This	dhālika	That
	Fem.	hādhihi	This	tilka	That
Pl.	Com.	hā'ulā'i	These	ulā'ika	Those
Dual	Mas.	hādhāni, hādhayni		dhānika, dhaynika	
	Fem.	hātāni, hātayni		tānika, taynika	

Table 2. Arabic and English demonstrative pronouns.

One should note that the Arabic prefix *hā* is used to attract the attention of the listener or reader. This Arabic semantico-pragmatic nuance is also not structurally inbuilt in English demonstrative pronouns. In a sense, English demonstrative pronouns are independent structures which are used to call the attention of the listener or reader.

Besides, the Arabic affixation *dhā* designates masculinity while the forms *dhi*, *tā*, and *ti* convey the notion of femininity. In contrast, the English system of demonstrative pronouns is gender-neutral. Moreover, one remarks that there is an English systemic gap for all the Arabic dual categories.

The Arabic system of demonstratives also comprises proximal locative deictic terms such as *hunā* and *hāhunā*. Both forms are formal equivalents to the deictic expression 'here'. The Arabic forms *hunāka*, *hunālika* and *thamma* also have the English distal deictic term 'there' as a standard equivalence.

Grundy adds the following terms 'where', 'left', 'right', 'up', 'down', 'come', 'go', 'bring' and 'take' to the semantic field of locatives because they tend to be interpreted in relation to the position of the addresser with regards to the location of the addressee (1995: 23).

Tanz considers demonstrative pronouns as “indexical symbols” because the pure indexical function can only be accomplished thanks to the use of the index finger in a gesture (1980: 6). Conversely, Kendon in a study of the relationship between speech and gesture argues that these two semiotic systems are complementary to one another especially when speakers use them together (2000: 61).

Consider the Arabic translation of the source text passage below by Rosenfeld (1996: 53),

4) ST1: Here are some basic rules-of-thumb to keep in mind when considering querying an online community.

TT1: Fī l-faqarāt a-ttāliya sa-tajid ba‘ḍa l-mabādi’ al-mujarraba l-latī yanbaghī ‘alayk an ta-tadhakkara-hā ‘indamā tanwī l-lujū’a ilā majmū’a munkhariṭa bi-shshabaka.

Gloss: In the-paragraphs the-following will-find-you some the-principles the-tested which have-to on-you to remember-them when wish-you the-resort to community subscribed to-the-net.

Here the English proximal deictic locative ‘here’, which is used in this instance to prepare the reader for a long enumeration, is overtranslated in the Arabic target version by the prepositional phrase *fī l-faqarāt a-ttāliya*.

This Arabic overelaboration of the English form 'here' can be explained in terms of the prerogative of the translator to execute informed target choices regarding the most satisfactory form for her/his target version.

This calculated target decision is taken in spite of the fact that the English form 'here' has actually an Arabic systemic equivalent which is *hunā*. In a sense, the translator recognises that a contemporary Arab audience will require a fluent discourse which can successfully compete in the marketplace against other forms of literature.

Therefore, it seems that the most obvious target options are not always the most adequate translation solutions. In a sense, both the overexplicitation act along with the deliberate source-to-target deviation from the formal correspondence demonstrate how target performances are liable to drift away from any systemic equivalence that contrastive linguists set.

Moreover, these translation strategies often reveal that the cohesion and coherence of the target textuality are highly critical objectives that translators seek in order to placate the absence of any formal lexico-grammatical near-symmetry (Catford, 1965: 73). For this reason, Baker argues that the target explicitation procedure is one of the universals of the translating process (1992: 246-248).

In a study of the Dutch demonstrative system, Kirsner departs from the traditional conception which delimits the use of these deictic expressions to the mere indication of the location of the referent (1996: 89-90). Kirsner argues that the most important function of demonstrative pronouns is to instruct the listener or reader to attend to the referent rather than just locate its position in either an immediate or displaced context of situation (1996: 89-90).

Accordingly, Kirsner classifies demonstrative pronouns into two categories, namely, high deixis which implies “greater urging to the hearer to seek out and attend to the noun’s referent” (1996: 89) and low deixis which calls for “lesser urging to the hearer to seek out and attend to the noun’s referent” (1996: 89).

Nonetheless, the classic definitions of demonstratives have not yet been shaken by this proposition which stresses the degree of urgency required from the listener or reader during her/his attendance to objects, persons, acts, processes or events being referred to.¹¹

The English translation of the source text passage below by Ibrahim Jabra (1989: 203) is said to correspond to a clear case of high deixis which is founded on repetition,

5) ST4: A – Yalla khaffif rijlak min hunā iṣ‘ad min hunā.

Gloss: A – Come-on lighten-your feet-your from here mount-you from here.

TT4: A: Come on! Mend your pace! From here, jump in from here.

In a sense, character A in the course of the repetitive use of *hunā* in the Arabic source text intends to stress his pressing call. He thus urges character B to run as quickly as possible to the specified location. Hervey and Higgins depict the dedicated mimicry by the translator of all the idiosyncratic twists of the original characterisation as a pursuit of “the principle of equivalent effect” (1992: 22).

1. 2. 2. Definiteness

Noun phrases can be either definite or indefinite. They are said to be definite if the reference is evidently made to an immediate context of situation or if the referent is mentioned more than once in the text. Holes indicates that the Arabic definite article is often deployed in order to fulfil three main functions, namely, (a) to identify a single case out of a class, (b) to refer in general terms to a whole category, or (c) to denote a unique natural phenomenon or a historical event (1995: 161).

As to the morphology of Arabic definiteness, referents tend to become definite once the form *al-* is prefixed to common nouns.

Besides, the Arabic prefix *al-* is systemically equivalent to the English definite article ‘the’.

Nevertheless, there are elementary morpho-syntactic differences between the Arabic and English forms. While the Arabic definite article *al-* is a morphological constituent of the noun phrase, the English definite article ‘the’ is an independent lexico-grammatical form. In a sense, it graphologically stands separate by a space from its noun phrase.

Moreover, Chesterman in a comparative study of definiteness in English and Finnish speech situations explains that:

“a definite NP [noun phrase] has a referent which is assumed by the speaker to be unambiguously identifiable by the hearer (in brief, a known or identifiable referent); and an indefinite NP has a referent which is assumed by the speaker not to be unambiguously identifiable by the hearer (i.e. a new, or unknown, referent).” (1991: 10)

The translator as a manipulator of two distinct systems of identification often needs to adjust the deictic dimensions of the original definiteness to the inherent structural constraints of the target linguistic system. In other words, the translator is obliged to alter structurally the original implication of definiteness in order to observe the target language-specific norms.

Consider the English target performance of the source text passage below by Ibrahim Jabra (1989: 206),

- 6) ST4: *Hadhā l-jidār al-ladhī tasallaqtuhu anā ja‘altu atasallaquh kathīran wa kullamā balaghtu qimmatah lam akun arā illā sh-shajarāt ath-thalāth al-bā’isāt.*

Gloss: This the-wall which climbed-I-it I became-I to-climb-I-it very-often and whenever reached-I top-its not was-I see-I except the-trees the-three the-miserable.

TT4: I once climbed this wall and began to do it again and again. And whenever I reached the top, I only saw three miserable trees.

Here the Arabic common noun *sh-shajarāt* coupled with the two post-modifiers *ath-thalāth al-bā’isāt* is prefixed with the definite article *al-* or one of its phonetic variables *sh-* and *ath-*. In contrast, the English target noun phrase ‘three miserable trees’ is not unambiguously identified by the definite article ‘the’.

This translation case reverses the supposition made by most contrastive linguists regarding how formal correspondence functions. In a sense, any list of systemic equivalents which is founded on the perception of native speakers tends to fail frequently to consider sufficiently all the exigent constraints of actual translation events, be they objective or subjective.

Accordingly, translators must consider formal system-to-system equivalents as mere expedient target solutions. In a sense, these system based source-to-target propositions are liable to fail to predict accurately all the exact conditions under which various translators are likely to execute their task.

In addition, Chesterman indicates that definiteness fulfils three major functions, namely, locatability, extensivity and inclusiveness (1991: 2). Firstly, the significance of locatability entails that participants in speech situations have to be physically present near one another. For this reason, the pertinence of locatability needs to be evaluated since translation events mostly happen under the material constraint of a displaced situationality.

Secondly, the concept of extensivity implies that definite nouns can be used in an abstract sense. Besides, the inference of this signification from the natural extratextual world and its codification in the language system tend to reflect cognitive and anthropological processes that are above all specific to each speech group.

Accordingly, the transfer of extensivity to the target text is bound by the conventions of each linguistic system. In a sense, the target adoption of this source semantico-pragmatic function will normally depend on language-specific rules which are “largely obligatory” (Baker, 1992: 84).

Thirdly, the concept of inclusiveness relates to the quantity or number of the identified persons, objects, acts, processes or events. Moreover, the level of inclusiveness is a variable notion. In a sense, it is subject to the lexico-grammatical constrictions imposed by each domain-specific semantic field.

Consider the translations of the three source text passages below (7, a) by Ibn Ziad (in Al-Maqarri, 1949: 225) and (7, b and c) by Ibrahim Jabra (1989: 211 and 205),

7) ST3 (a): *Hadhā ʔ-ṭaghia fa-qad alqat bihi ilaykum madīnatu-h al-ḥaṣīna.*

Gloss: This the-despot and-have thrown to-you city-his the-fortified.

TT3: This despot who has left the safety of his fortress.

ST4 (b): *Wa l-jidār al-‘atīq al-muḥīṭi bihā l-ladhī ma‘a z-zaman atqan-ta tasalluqa-h.*

Gloss: And the-wall the-timeworn the-surrounded around-it which with the-time perfected-you climbing-it.

TT4: And the old wall, that surrounds the tree, which you’ve perfected climbing it over time.

ST4 (c): *Al-bihār kullu-hā hunā wa l-jibāl kullu-hā hunā aydan.*

Gloss: The-seas all-they here and the-mountains all-they here also.

TT4: All the seas are here. And all the mountains also are here.

Here the Arabic pronominal suffix *-h* in *madinatuh* and *tasalluqa-h* is transposed in the English translation by means of the respective use of the possessive pronoun ‘his’ in ‘his fortress’ and the personal pronoun ‘it’ in ‘climbing it’. As a result, these translation strategies turn out to be characterised by a category-hopping procedure. Nonetheless, these source-to-target manipulations rarely affect the signification of the original message.

As a case in point, both the notions of extensivity and inclusiveness in example (7, c) can be conjointly inferred from the Arabic definite plural category of the nouns *al-bihār* and *l-jibāl* along with the quantifier *kullu-hā*. These source forms are translated into English without any formal shift in the course of the use of the quantifier ‘all’, the definite article ‘the’ and the plural suffix ‘s’ in ‘all the seas (...) all the mountains’. In these cases, formal correspondence demonstrates that it can be applicable to the translating act.

In addition, it is believed that the English definite article ‘the’ stands for a weaker version of the demonstrative pronoun ‘that’.¹² For this reason, Chesterman argues that both the English semantic fields of demonstrative pronouns and definiteness regularly “form some kind of interface” throughout the operation of identification by the speaker or writer of persons, objects, acts, events or processes (1991: 51).

In other words, the use of one English deictic expression regularly cancels out the resort to an analogous form. In contrast, both the Arabic definite article and demonstrative pronouns are frequently deployed conjointly in order to pre-modify referents.

As a case in point, the English demonstrative pronoun on its own in the prepositional phrase ‘in this island’ cancels out the combined formal translation of both the Arabic definite article *l-* and the demonstrative *hadhihi* as shown in the source and target passages (8, a) below (Ibn Ziad in Al-Maqarri, 1949: 225).

8) ST3 (a): Wa ‘lamū anna-kum fī hadhihi l-jazīra adya‘ mina l-
’aytām fī ma’dubati l-li’ām.

Gloss: And remember-you (pl.) that-you (pl. m.) in this (fem.)
the-island more-lost than the-orphans in feast the-mean.

TT3: You should remember that in this island you are like a
lost orphan at a feast of the mean.

ST4 (b): *Mahmā tajidu bihi hadhihi l-qarīḥa l-jarīḥa.*

Gloss: Whatever excel in this (fem.) the-faculty the-wounded.

TT4: Whatever my wounded mental faculty inspires me to.

Conversely, both the Arabic demonstrative *hadhihi* and the definite article *l-* in *hadhihi l-qarīḥa l-jarīḥa* of the source text passage (8, b) above collapse into the possessive pronoun ‘my’ in the English target version (Ibrahim Jabra, 1989: 203). In this case, the choice of the translator embodies a systemic shift away from the source semantic fields of demonstratives and definiteness. In a sense, it seems that the efficiency of the target text can occasionally replace the need for formal correspondence.

As to the English system of indefiniteness, it is marked by the use of the article ‘a’. This form is believed to stand for a weaker version of the numeral ‘one’.¹³ Other markers of indefiniteness include the quantifiers ‘some’, ‘all’, ‘any’ and zero article. These forms normally precede noun phrases which are used to identify referents for the first time in a text.

Arabic indefinite noun phrases are not usually marked by any affixation except when the adverbial quantifier *qalilun min* [little bit of] and the particle *mā* [any] are used to entail the non-specificity of the referent. Consider the Arabic translation of the English source text below by Rosenfeld (1996: 51),

9) ST1: A community is kind of like a bank: members make withdrawals, but also have to leave deposits as well.

TT1: Fa-l-jamā‘a yumkinu muqāranatuhā bi-maṣrif. Bi’imkāni a‘dā’ihā an yashabū n-nuqūd, kamā anna ‘alayhim aydan an yada‘ū l-māla fī hisābātihim.

Gloss: And-the-community can-be compared-it to-bank. Can members-its to withdraw-they the-money, and have-to-they also to deposit-they the-money in bank-accounts-their.

Here the source indefinite noun phrase ‘a community’ is translated into Arabic using the definite article *al-* in *fa-l-jamā‘a*. One also remarks that the other English indefinite noun phrase ‘a bank’ is translated into Arabic without the resort to any article as shown in *bi-maṣrif*.

It seems that these two divergent source-to-target resolutions echo the subjective standpoint of the rewriter regarding how the translated narrative ought to be articulated. Besides, if these target decisions form part of an overall translation strategy, one is tempted to suppose that actual equivalence tends to flout frequently and openly formal correspondence.

1. 2. 3. Reichenbach’s temporal model

Reichenbach explains that tense systems develop out of the observation and experience by speech groups of acts, processes and

events as they occur in the extratextual world (1958: 151 and 268). That is why most speech communities regularly sequence acts, processes and events in relation to others. Besides, there are culture-orientated rules which tend to manage carefully the progression of the narrative.

The temporal cycle of any text is usually determined by the author who invites addressees to experience intimately its development during the reading operation (Benveniste, 1998: 49). For this reason, it is believed that “linguistic time is *self-referential*” since its implication depends on the point of focus of the writer as well as the eventual position of the reader (Benveniste, 1998: 50) (Emphasis in original).

Moreover, Fleischman argues that tense systems typically embody a formal “*grammaticalization of location in time*” (1990: 15) (Emphasis in original). Conversely, Reichenbach contends that the inconsistency of temporal models tends to imply that linguistic times do not accurately mirror the mode by means of which time is actually construed in symbolic logic (1947: 298).

Meanwhile, Declerck explains that there is undeniably a direct relationship between time and tense in spite of the heterogeneity of surface structures and many sociolinguists believe that speech groups construct language systems on the basis of natural inference

coupled with assumptions deduced by way of various contact situations with other speech communities (1991: 115).

Moreover, language users are likely to go through divergent cognitive processes which usually culminate in dissimilar linguistic configurations of time.¹⁴ Accordingly, speech groups are liable to underline some temporal modes while they may at the same time ignore other potential arrangements of time.

Rauh indicates that the significance of tense systems resides in the temporal possibilities that they offer to language users, be they speakers or writers, so that they can manifestly identify which act, process or event is prior to, contemporaneous with or subsequent to the coding time (1983: 229).

That is why Korzybski, who emphasises the functionality of tense systems as combined temporal and spatial indicators to language users, contends that:

“there cannot be something somewhere at ‘no time’, or something at some ‘time’ and ‘no where’ or ‘nothing’ ‘somewhere’ at ‘some time’. Everything which happens must be structurally represented as something, somewhere, at some ‘time’.” (1933: 243)

In other words, writing acts tend to expose both the temporal orientation and spatial location of the author in relation to acts,

characters, events and processes. Therefore, the task of the translator must be the reconstruction of spatiotemporal near-symmetry. In a sense, her/his target vision must effectively echo the point of focus of the author regardless of any natural source-to-target irregularity throughout the re-grounding procedure of the original narrative progression to target based spatiotemporal directions.

As a case in point, Krul (1993) explains that he often changes the aspect of Arabic source texts when he translates into French (1993: 31). He indicates that the choice of the target temporal mode should seek to break any monotonous tone in the narrative which might be experienced by the prospective French reader if the original Arabic aspect is formally translated and consistently reproduced (1993: 31).

In a sense, Krul is apt to adjust his translation strategy in order to accommodate the demands of his French audience (1993: 31). This deliberate target judgment also seeks to reconcile the original sequence of events with the target norms of readability. That is why these target choices are recurrently governed by objective aspirations regarding the cohesion and coherence of the target narrative.

Furthermore, the temporal model of Reichenbach emphasises the significance of the point during which the writing activity commences (1947: 287-288). He argues that temporal models habitually “determine time with reference to the time point of the act of speech” (1947: 287-288).

Reichenbach also stresses that the point of speech should be understood in relation to three central indicators which tend to preside over all speech situations, namely, “before the point of speech”, “simultaneous with the point of speech” and “after the point of speech” (1947: 288).

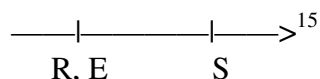
In other words, the re-narration of the original acts, events and processes must be reconstructed out of the displaced speech situation of the translation event. They must also be re-enacted in spatiotemporal modes which might satisfactorily echo the point of speech (S), the point of reference (R) and the point of event (E) that the source universe of discourse intimately denotes.

Consider the Arabic perfect aspect of the source text passage below by Ibrahim Jabra (1989: 208) and its English translation,

10) ST4: Dakhala l-muqāwil ‘alay wa fī yadih haqība sawdā’.

Gloss: Entered-he the-contractor where-was-I and in arm-his
suitcase black.

TT4: The contractor entered my office with a black suitcase in his hand.



The verb ‘entered’ is conjugated in the regular simple past. Accordingly, the point of event (E) ‘entered’ is in the past. Its occurrence coincides with the point of reference (R). Besides, this event antedates the author’s point of speech (S).

From the standpoint of the translator, the writing activity always precedes the translating operation. In a sense, the original point of speech is distant. The author constructs occasion-specific real and/or fictitious situationalities which might not be straightforwardly translatable. That is why the translator needs to calibrate the source-to-target spatiotemporal swing so that the original acts, processes and events are re-narrated in harmony with the peculiarities of the standard target sequence of events.

Furthermore, the customary chronological order of publishing source texts prior to their translations is occasionally broken. Bush reveals that the European Commission has recently started to finance the simultaneous translation of literary works into five European languages.¹⁶ Its main objective is to circulate jointly and simultaneously source texts with their translations.

Accordingly, these combined publications of source texts along with their translations into various European languages blur the personal, spatiotemporal, literary, poetic, political, ideological, and socio-cultural demarcation line that has hitherto existed between the author and the translator. In a sense, the traditional classification of the original text in relation to its derivative versions develops into a problematic issue that translation theorists need to attend to.

Moreover, the primacy of the source text over the target performance needs to be re-assessed since the habitual sequence of events which brings together the pre-text with the after-text has turned out to be somewhat fuzzy. I will examine in detail this fundamental issue in chapter three during the assessment of the intertextual nature of the translation event.

1. 2. 3. 0. Present

The English present tense and the Arabic aspect known as *Al-mudāri‘* are believed to represent a formal correspondence. Moreover, the present tense is occasionally deemed an imperfect aspect because its temporal range tends to cover the past, the present and the future.

For Comrie, verbs are said to be conjugated in the imperfective aspect once reference explicitly points to the internal temporal

scope of the speech situation (1976: 3; and Almeida, 1995: 166-167). In a sense, events, acts and processes are viewed from within by the author. Accordingly, these verbs which make up the story-world are said to be in the imperfective.

Nevertheless, there is a perceptible difference between the English present tense and the Arabic imperfect aspect. Whereas the English present tense system stands for an unmarked category, the Arabic imperfect aspect is said to indicate a marked class. Still both forms are apt to point to progressive events, lengthy processes and habitual actions.

Furthermore, the various significations of the Arabic imperfect aspect are carried out by affixation. These diverse forms tend to denote the number, the status and the gender of the doer.¹⁷ Meanwhile, the English present tense is unchangeable with regards to its initial infinitive form except for the suffixation of the sibilant 's' to the third person in the singular.

Fleischman indicates that the English present tense is inclined to entail two nuances, namely, non-remoteness and factivity (1990: 34). In contrast, the Arabic imperfect aspect tends to suggest that an act, event or process is still incomplete, just about to commence or in progress (Wright, 1974: 51).

For this reason, Prior, who is cognisant of the loose temporal reach of the English present tense, argues that both the past and future tense systems are merely weaker forms of the present tense (1968: 8). Therefore, Prior contends that:

“The past is not the present but it *is* the past present, and the future is not the present but it *is* the future present.” (1968: 8)
(Emphasis in original)

In other words, the present tense turns out to be the most significant type thanks to its close association with the speaker and writer. Consider the English translation of the Arabic source text passage by Ibrahim Jabra (1989: 206) and relate it to the temporal line of Reichenbach below (1947: 290),

11) ST4: Anā ufakkir bi-l-jidār wa anta l-’āna tahlum bi-l-janna.

Gloss: I think about-the-wall and you (m. sing.) now dream-you of-the-heaven.

TT4: I am thinking about the wall and you are now dreaming about heaven.

—————|—————>
S, R, E

Notice that the English progressive forms are supported by the adverb ‘now’. Hence, the progressive forms in these cases point out that both the point of speech and the point of reference coincide

with the two cognitive processes, namely, ‘thinking’ and ‘dreaming’.

Besides, both the English present continuous forms ‘I am thinking’ and ‘you are now dreaming’ satisfactorily cover the temporal reach of the source imperfect aspect as expressed by *ufakkir* and *tahlum*. In a sense, both the English and Arabic grammatical structures evenly convey the notions of continuity and imperfectivity.

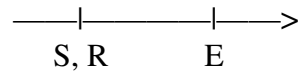
In view of this source-to-target temporal adaptation, the translator also expropriates the point of reference of the author in harmony with the constraints of his/her displaced target re-focalisation procedure. I will closely study the issue of focalisation in chapter three.

Consider the Arabic translation of the English source text passage (in Porter, 1991: 105) and connect it to the temporal line below (Reichenbach, 1947: 290),

12) ST2: When this communication is made by an organisation other than the original one.

TT2: ‘indamā ta-qūmu munaẓẓama ukhrā ghayr al-munaẓẓama l-’aṣlīya bi-hādhā l-’irsāl.

Gloss: When make organisation other not the-organisation the-original with-this (m.) the-communication.



Here the English present tense form ‘is made’ is conjugated in the passive. This structure points to the fact that this future event is likely to occur. Besides, both the points of speech and reference of the writer jointly precede the point of the event. Accordingly, the Arabic target imperfect aspect *taqūmu* is deployed to reconstruct the potential occurrence of this future event. In a sense, the translator seeks to demonstrate from the standpoint of the prospective target addressee that the act is likely to happen.

To sum up, source-to-target temporal consistency can be achieved by means of either formal correspondence or structural adjustment to the target norms of narration. Besides, the talent of the re-narrator often boosts the likelihood of the source and target temporal regularity. In a sense, the translator needs to imagine herself/himself adjacent to the original temporal points of focalisation if she/he wishes to accomplish a happy re-sequencing of the story-world.

1. 2. 3. 1. Future

It is thought that the English future tense is not a pure temporal concept because futurity frequently implies prediction and promise.

That is why both suggestions stand for modalities which are closely linked to the notions of non-factivity and vagueness.

Bybee, Perkins and Pagliuca add that the future tense system fulfils three main functions, namely, (a) the possibility that an event, act or process will possibly occur, (b) the future certainty that an event, act or process will definitely happen, and (c) the scheduled future that an event, act or process is certainly guaranteed to occur (1994: 247-250). Each of these three nuances is governed by the level of doubt, distrust and uncertainty which exists between the addresser and addressee.

Meanwhile, the Arabic imperfect aspect also conveys the notion of futurity. Besides, Arabic futurity can entail a modal signification whenever affirmative verbs are either prefixed with the form *sa-* or preceded by the independent particle *sawfa*.

For this reason, Bybee, Perkins and Pagliuca indicate that some temporal semantic fields can comprise up to six categories for the communication of culture-specific future nuances while other language systems only enjoy one form for the expression of futurity (1994: 243).

Consequently, the accessibility of numerous closely related target options for the communication of futurity tends to test the bilingual competence of the translator. In a sense, actual

equivalents are bound to either restrict or expand the target temporal reach.

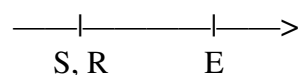
In other words, the correspondence between the source and target futurity is liable to miss its temporal range if the preferred equivalence is not balanced with adverbial phrases which articulate the intensity of the certainty of the speaker.

Consider the Arabic translation of the source text passage (Rosenfeld, 1996: 51) and relate it to the temporal line below (Reichenbach, 1947: 290),

13) ST1: This chapter will explain why this is the case.

TT1: Wa sa-yuṭli‘uka hadhā l-faṣl wa yufassir laka.

Gloss: And will-inform-you this (m.) the-chapter and explain- it to-you.



Here the original English futurity is expressed by the modal verb phrase ‘will inform’. The writer promises that the paper will definitely fulfil its pledge which is the explanation of how one can effortlessly exploit online communities as a tool for research.

Moreover, the reference of the original undertaking precedes the displaced situation of the target reading. Therefore, the translator must reconstruct the conditions under which the author had

formulated this solemn pledge. In a sense, the translator needs to turn out to be as trustworthy a mouthpiece as the writer during the declaration of his/her intention.

Correspondingly, consider the English translation of the Arabic source passage below (Ibrahim Jabra, 1989: 204),

14) ST4: *Sa-'akshif 'an ṣadrī min 'alā hādhihi l-qimma.*

Gloss: Will-bare-I of chest-my from above this (fem.) the-peak.

TT4: I'll bare my chest on the peak of this mountain.

Here the source Arabic imperfect aspect coupled with the prefix *sa-* as in *sa-'akshif* is translated into its closest systemic equivalent, namely, 'I'll bare'. Hence, this formal correspondence succeeds in communicating the implications of this impulsive urge of the character to undress publicly.

One deduces that absolute formal correspondence at the system level between source and target semantic fields is not necessarily prerequisite for the adequate target materialisation of the original temporal reach along with its modal implication.

1. 2. 3. 2. Past

Both the English past tense and its Arabic systemic equivalent known as *Al-māḍī* express the temporal conception that an event, act or process took place at a moment prior to the point of speaking

or writing. Besides, English past tense forms normally locate events, acts or processes in either the recent or remote pasts.

In contrast, the Arabic perfect aspect commonly indicates that an act, event or process is completed in relation to other activities. Furthermore, Wright explains that the doer of the act, event or process in the Arabic language is generally suffixed to the verb form (1974: 59). Accordingly, this affixation turns out to be both semantically and pragmatically significant.

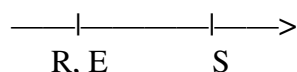
Declerck indicates that there are fundamental differences between the present tense forms and the past tense structures (1991: 79). In a sense, both temporal systems tend to differentiate respectively between non-remoteness and remoteness of acts, events or processes in relation to the point of speech or writing (Declerck, 1991: 79).

Consider the English translation of the Arabic source text passage by Ibrahim Jabra (1989: 213) and connect it to the temporal line below by Reichenbach (1947: 290),

15) ST4: Qafazat ash-shayṭānāt ilā z-zawraq wa hunna yataḍāḥakna.

Gloss: Jumped the-devils into the-boat and they (fem.) were-laughing-together.

TT4: The three devils jumped into the boat with smiles on their faces.



Here the source active verb *qafazat* is translated by the English simple past form ‘jumped’. This straightforward source-to-target conversion corresponds to a case of formal correspondence. In a sense, the translator re-narrates both the original points of reference and event which are in the past during her/his immediate point of rewriting which is in the present.

Conversely, consider the English translation of the source text passage below by Ibrahim Jabra (1989: 208),

16) ST4: Wa ‘udtu wa jāzaftu bi-ḥayāti wa qaṭa‘tu sh-shāri‘.

Gloss: And returned-I and risked-I with-life-my and crossed-I the-road.

TT4: I risked my life again by crossing the road.

Here the two source verbs in the perfect aspect ‘*udtu* and *qaṭa‘tu* are rank-shifted in the English target version. Accordingly, the Arabic verb ‘*udtu* is transposed into the English adverbial form ‘again’ while the source form *qaṭa‘tu* is turned into an ‘-ing’ structure. Hence, the original verb *qaṭa‘tu* turns out to be the object of the propositional phrase ‘by crossing’.

On the other hand, the third source verb in the perfect aspect *jāzaftu* is formally translated into the English simple past tense form ‘risked’. Therefore, the three proposed target solutions to the same source temporal problem reveal that source-to-target choice-making is generally characterised by intricate processes which tend to be often contradictory and which are not easily predictable.

Moreover, these diverse source-to-target resolutions demonstrate that translating acts are liable to explore various flexible language contact routes. In a sense, both the subjective prejudices and objective preferences of the translator regarding the potential readability and acceptability of the target performance are likely to shape the outcome of any source-to-target temporal verdict.

In view of this assessment, the proposition made by Malmkjaer (1999) proves to be valid. In a sense, actual satisfactory target solutions are liable to drift away regularly from formal correspondence which is founded on the intuition of bilingual speakers. Hence, their habitual decontextualised evaluation of equivalents, which both contrastive linguists and bilingual lexicographers rely on, happens to be generally unreliable for most seasoned translators.

Indeed, actual translation events frequently call for target-specific solutions which not only take into account the loyalty of

the translator to the author but also which fulfil the exigent demands of the prospective target audience. In the next part, I will explain the nature of the relationship which initially sparks formal correspondence prior to the sustainment of systems of equivalents.

1. 3. Intersystemic coincidence

In this section, I will examine how the essential features of the target lexico-grammatical forms determine the eventual profile of the translating act. I will also assess how the modes of association of the indexed extratextual signification define the identity of the system of equivalents. In a sense, it is important to identify the foundations upon which source and target forms are built on.

This contention seeks to demonstrate how the intersubjective verbal experiences of each community of practice during the re-grammaticisation procedure are liable to generate new characteristics for the target version. Accordingly, I will draw on Foley (1997), Hanks (2000), Labov (2001), Thomason (2001) and Winford (2003).

All through the elaboration of either process based or product-orientated translation models, it seems that the context-specific rationale, be it anthropological or socio-cultural, behind the materialisation of each lexico-grammatical signification is ignored and its implications for the translating act are overlooked.

That is why the emergence of equivalence from the standpoint of the translator is likely to materialise whenever source and target lexico-grammatical coincidence comes about. Besides, the cognitive foundations of this source-to-target concurrence reside in the subjective and objective assessment of the translator. She/he decides the approach through which two distinct forms might manage to convey analogous signification thanks to their supposed parallel indexation of the same extratextual content.

Foley indicates that the translating activity exists after all thanks to the ease of use of these “minimal commonalities” which can bring together two linguistic systems (1997: 171). In a sense, the creativity of the translator extensively relies on pre-existing formal interlingual correspondence for the exercise of the translating act.

Hence, translation theorists should methodically evaluate the anthropological linguistic facts behind any formal interlingual correspondence. The main objective should be the assessment of how the proposition made by Jakobson regarding mutual translatability between linguistic systems consciously or subconsciously shapes the verbal behaviour of the translator (1956/1966: 233-234).

Peirce suggests that any sign is liable to enjoy numerous potential equivalents (1955: 98-119). For this reason, formal

correspondence is often assumed to occur free from the politics of language contact incidents. Thomason defines these intricate language contact situations in the broadest sense as “the use of more than one language in the same place at the same time” (2001: 1).

Hence, this translation model seeks to deconstruct how the accessibility of expedient system-common forms subconsciously draws the attention of the translator into accepting these convenient equivalents while, at the same time, ignoring the hidden modes of language contact situations which in the first place lead to the creation then sustainment and eventual organisation of formal interlingual correspondence (Winford, 2003: 11-22).¹⁸

Moreover, Thomason explains that there is not any clear evidence which might suggest that linguistic systems develop in total isolation from one another for more than 200 years (2001: 8 and 10). In a sense, language contact incidents are the norm. Hence, translation theorists could do with the appraisal of the unfamiliar politics behind the emergence and development of established systems of equivalents.

It is supposed that the extratextual signification of lexicogrammatical forms is formed by means of wide-ranging external and internal factors.¹⁹ That is why the anthropological linguistic

facts behind source and target lexico-grammatical forms subliminally preside over some psycholinguistic and sociolinguistic characteristics all through the verbal behaviour of the translator. Accordingly, I will assess some of the historical reasons behind the indexation of a set of extratextual content in the Arabic language in view of understanding their repercussion on the translating act.

One of the major factors behind the emergence of standard Arabic lexico-grammatical forms out of many dialects in the Arabian peninsula is Islam.²⁰ Accordingly, Muslim leaders due to the fast dissemination of Islam across a large geographical area were worried about the possible misinterpretation of the Qur'an and Sunna by the recent converts whose mother tongue is not Arabic.²¹

For this reason, the early Muslim scholars began to write down the Arabic lexico-grammatical rules of well-formedness as deduced from pre-Islamic poetry, the Qur'an, the Sunna, the dialects of the most powerful Arab tribes in the Hijaz region and, at a later phase, the approaches used by some Greek philosophers.²²

Holes tries to explain why Modern Standard Arabic predominantly replicates the norms of the original Hijazi dialect (1995: 11). He argues that the earliest Muslim scholars believed that the Hijazi tongue was deliberately selected by Allah in order to reveal His last message to the prophet Muhammad (Holes, 1995:

11). As a result, it was supposed that the Hijazi tongue had also primacy over other Arabic dialects.

In addition, Testen indicates that the main approach of the early Arab grammarians is founded on what is known as *Al-mashhūr*, namely, the ascendancy of recurrently used forms (1998: 9 and 42). Consequently, any lexico-grammatical structure which deviates from *Al-mashhūr* is deemed an unacceptable verbal behaviour. Besides, it is occasionally considered as an objectionable form which ought not to be relied on as an accurate indication of well-formation.

Meanwhile, Bloomfield contends that the emergence of new languages is subject to chronic discontinuity in communication between speech groups (1933: 476). Correspondingly, Labov also argues that “discontinuities in the networks of communication would inevitably lead to a random drift of neighboring dialects in different directions” (2001: 19).

In other words, both Bloomfield (1933) and Labov’s (2001) propositions succinctly re-express the apprehension of the early Arab grammarians in terms of the inevitable shift of norms due to the prolonged isolation of speech communities coupled with the absence of frequent language contact situations.

The translator strives to re-index the source extratextual signification in the target version. Indeed, the translator is a creature of habit. She/he is obliged to observe the lexicogrammatical norms which sustain the community of addressees. I will examine this specific issue in detail later on in chapter five during the evaluation of the group identification which the individual translator feels that she/he is bound by.

Furthermore, one of the reasons behind some current Arabic rules of well-formedness can be traced back to the mind-set of some devout Muslims. Dayf indicates that several prominent Arab grammarians have deemed the Arabic tongue to be purer than any other language (1968: 11-13).²³

As a consequence, they set to write down all the potential acceptable forms in the hope of blocking all future deviations from the norm. They also thought that they could guard the Arabic linguistic system against any alien influence due to the increase in the number of non-Arab converts to Islam.

The universality of the grammaticisation process is founded on how speech communities are liable to share some analogous interpretations of numerous extralinguistic situationalities. For this reason, Bybee, Perkins and Pagliuca (1994) seek to spell out the five major cognitive operations which are likely to lead to the

indexation of similar extratextual content in different source and target lexico-grammatical forms.

These grammaticisation processes are metaphorical extension, inference, conventionalisation of implicature, generalisation, harmony and absorption of contextual signification (Bybee, Perkins and Pagliuca, 1994: 282-297). Accordingly, every speech group tends to combine the grammaticisation of subjective observations of community-specific experiences with objective assessment of environment-common features.

In a sense, extralinguistic features such as gender, number, class and status are indexed into experience-specific lexico-grammatical forms. The result is that the deployment of these inbuilt structures by the translator tends to reproduce the anthropological linguistic facts of the earliest members of the speech community.

Moreover, this suggestion implies that highly distinctive environmental and socio-cultural features are liable to be incompatibly written down by the source and target speech communities. Hence, the translator needs to unearth creative and imaginative source-to-target solutions in order to circumvent any latent interlingual mismatches at the level of formal correspondence.

Deixis is a universally shared linguistic phenomenon. However, deictic terms across languages manage to index distinctly only an established set of environment-orientated and socio-culturally based extratextual signification. In fact, the translator frequently finds out that various systemic equivalents of deictic expressions do not satisfactorily convey in detail all the contextual signification of the source forms. In other words, the proposed re-narration might fail to sustain effectively the source real and/or fictitious points of focalisation.

That is why Rose argues that translinguistic movements regularly go through rule-stretching lexico-grammatical adaptations (1996: 10). In a sense, the effort of the translator throughout any source-to-target extralinguistic adequacy extensively depends on the extent to which formal correspondence can actually fulfil all its functions. Hence, source deictic forms frequently call for various target re-groundings since the original inbuilt lexico-grammatical content might be poorly communicated.

Furthermore, each grammaticalisation procedure tends to index a specific set of extralinguistic content. Therefore, formal correspondence must be re-defined in terms of intersystemic coincidence between the extralinguistic signification of source forms and their approximate equivalents. In a sense, translators

must not constantly rely on formal correspondence during the re-indexation procedure of all the imagined and/or real extralinguistic dimensions which are sustained by the source deictic terms.

This contention advocates that intersystemic coincidence represents the foundation upon which all translating acts are constructed and maintained. In the following section, I will assess how intersystemic coincidence leads to the manufacture of a relativity of translating.

1. 4. Relativity of translating

In this part, I will examine how intersystemic coincidence between source and target deictic terms does not avert the manifestation of a relativity of translating. I will also assess how semantico-pragmatic gaps are bridged using content-relative equivalence. I will draw on Sapir (1949), Whorf (1956), Hanks (1996), Foley (1997), Marmaridou (2000) and McNeill (2000).

Ivir claims that the relativity of the translating operation stems from the socio-cultural conventions from which the translator gets both her/his inspiration and motivation (1995: 296). In other words, translating acts call for mandatory interlinguistic adjustments.

These target based verbal manipulations seek to fit in intimately with the linguistic, textual, literary, poetic, political, ideological and

socio-cultural norms of the community of addressees. Besides, the subjectivity of the translator generates its special relativity of reading on top of the natural rules of target verbal behaviour which every community of practice promotes (Foley, 1997: 169).

Baker compares the grammatical rules of well-formedness to a straightjacket which has a propensity to channel subconsciously the verbal behaviour of the translator towards a predetermined course (1992: 85). She also differentiates between the lexicon and grammar (1992: 85).

Therefore, the translator seems to benefit from the availability of various target options at the level of the lexicon while she/he does not enjoy the same freedom of choice at the level of grammar. I argued earlier in section (1.1) that it is not easy for the translator to dissociate the target lexicon from its grammar since both structures represent an overlapping semantico-pragmatic continuum.

Nonetheless, the proposition made by Baker consists of the separation between the closed-set forms which indicate gender, number, class and status along with the open-ended set of words which stand for nouns, verbs, adverbs and adjectives (1992: 85). Her main objective is to highlight the abnormal stress which is forced on the translator by way of the natural source-to-target lexico-grammatical asymmetry (Baker, 1992: 85).

Similarly, this contention is taken to another level by Whorf who argues that:

“users of markedly different grammars are pointed by their grammars toward different types of observations and different evaluations of externally similar acts of observation, and hence are not equivalent as observers, but must arrive at somewhat different views of the world.” (1956: 221)

In other words, grammar tends to shape both the vision and imagination of the language user. Accordingly, she/he is compelled to experience only a finite set of real and fictitious extratextual realities which her/his linguistic system naturally denotes. Marmaridou also adds that language-specific dimensions of space confirm that the principle of linguistic relativity is still valid as a proposition (2000: 66).

In addition, the perception of reality is itself culture-relative. In a sense, it extensively depends on the prejudices and preferences of every community of readers. For this reason, Hanks argues that language users tend to develop a “routinization in the use of forms” from which they rarely depart (1996: 179).

Accordingly, every community of practice is apt to acquiesce to a communal reading of the text. Readers also tend to institute an

accepted order of events, be they real or imagined. This narrative then develops into an intrinsic feature of a literature.

The translator cannot re-invent linguistic systems. Nonetheless, she/he is still able to exercise choice during the selection of the most adequate target options. Besides, every speech community tends to index a set of distinctive extralinguistic features.

These anthropological and socio-cultural characteristics are predisposed to sustain a self-sufficient universe of discourse. Besides, each speech group by implication is likely to ignore other extralinguistic features. That is why the verbal behaviour of the translator unmistakably exposes the relativity of the rewriting operation.

Whorf indicates that the current state of every language system still reverberates with the primitive semiotic segmentation of the natural world by the founders of the speech group (1956: 26). Indeed, it is these original indexations of an environment which the translator has to deal with. She/he is required to manipulate these basic features in order to communicate the articulated thoughts, feelings, observations, experiences of the contemporary author.

Moreover, the translator tentatively negotiates source-to-target compatibility on the basis of system-specific prisms. These linguistic patterns tend to hold together culture-specific realities.

That is why Sapir sought to illustrate the state of mind that the translator finds herself/himself in throughout the translating process (1949: 153). He argues that the cognitive perspective of the translator is:

“psychologically parallel to passing from one geometrical system of reference to another (...). But the formal method of approach to the expressed item of experience, as to the given point of space, is so different that the resulting feeling of orientation can be the same neither in the two languages nor in the two frames of reference.” (Sapir, 1949: 153)

In other words, the translator psycholinguistically engages with the source text. Besides, she/he sociolinguistically commits herself/himself to a set of preferred equivalents. By implication, she/he also consciously or subconsciously overlooks other viable target options.

In a sense, the target choice-making procedure, be it calculated or spontaneous, unavoidably orientates the alternative universe of discourse to a favoured dimension which possibly will challenge the source narrative. In fact, the target decision-taking operation is not an innocent activity since each target version is founded on a subjective reading of a matchless verbal experience.

In addition, the movement from the source lexico-grammatical system to a set of equivalents resembles the inadequacies of a football match played in a manner wherein one team has more players than the other, the rules of the game are more advantageous to one side while one goalpost is wider than its opposite.

This analogy between the constraints of lexico-grammatical systems and unbalanced football matches raises vital issues regarding the extent to which formal correspondence as an affirmation of the universality of some forms like deixis is apt to palliate sufficiently the intrinsic deficiencies of the equivalent.

For this reason, Nida and Taber argue that translating acts should not be expected to guarantee regularly lexico-grammatical symmetry between source and target textualities since absolute identity between forms in all their semantico-pragmatic particulars is not a sensible proposition (1969: 12). In a sense, the translating operation is a relative enterprise which depends on not only various arbitrary circumstances but also a logical state of affairs.

Therefore, understanding alien literatures and cultures will continue to depend on “culturally mediated conceptual schemes” unless the average target addressee decides to learn the source foreign language in order to interpret the original textuality without

the mediation of the subjectivity of the translator (Foley, 1997: 169).

Accordingly, Hatim and Mason propose a prudent alternative to formal correspondence (1990: 8). They suggest that the translator should look for the “closest possible approximation” between the source based form and a rough equivalence by means of the exploitation of parallel semantic fields (Hatim and Mason, 1990: 8).

Meanwhile, Nida and Taber think that the expected deficiency between source and target lexico-grammatical forms must not turn out to be a regrettable hindrance to the target reader’s adequate experience of the original universe of discourse (1969: 12). In a sense, source-to-target asymmetry ultimately empowers the translator to be decidedly imaginative and inventive.

It has to be stressed that the translation strategy advocated by Nida and Taber (1969) is devised to serve the field work of the devout Christian translator. In a sense, the translator who does missionary work believing in the universality of the biblical message reconstructs suitable target textual models of the Bible which are apt to communicate the evangelistic tradition and perhaps serve to convert the sinners (Nida, 1964: 159).

Equally, the formation of source-to-target adequacy between the original points of focus and the displaced target context of reproduction is predisposed to depend on both the creativity and intuition of the translator. For Catford, the rewriter must consign to oblivion her/his quest for absolute source-to-target concordance and focus on the recuperation of the most relatable semantico-pragmatic features (1965: 50).

Moreover, formal correspondence does not always convey accurately all the lexico-grammatical, semantico-pragmatic, textual, literary, poetic, political, ideological and socio-cultural nuances of the original universe of discourse. For this reason, Chesterman indicates that various linguistic systems tolerate an “intrinsic leakage” between forms to occur during the construction of the textual edifice (1991: 203).

Accordingly, the translator ought to exploit this lexico-grammatical complementarity during the formation of the target textuality. Consider the English translation of the Arabic source passage below (Ibn Ziad in Al-Maqarri, 1949: 226),

17) ST3: Wa l-lahu ta‘ālā waliyyu injādikum ‘alā mā yakūnu lakum dhikran fī d-dārayn.

Gloss: And Allah be-He-exalted companion save-you to what can-be to-you prayers in the-two-houses (du.).

TT3: May Allah be your Saviour in what might become of you
in this world and the hereafter!

One remarks that the source form *d-dārayn* with the addition of the suffix *-ayn* becomes a noun in the dual category. This inbuilt grammatical marker expresses a culture-specific signification. In a sense, the notion of *d-dārayn* in the Islamic tradition suggests that human beings lead two lives. The first existence begins and ends in this world while the second one starts after death in the afterworld and lasts forever.

This religious feature is embedded in the Arabic dual lexico-grammatical form. Hence, the translator who works into a tradition which does not succinctly express this religious aspect might need to overlexicalise the target message in order to communicate effectively this culture-specific property. In the case (17) above, the Arabic source form *d-dārayn* is overtranslated into five syntactically independent equivalents, namely, ‘this world and the afterworld’.

Hence, actual equivalence does not regularly concord with the formal target solutions which are expediently provided by bilingual lexicographers. In a sense, ready-made systems of equivalents are commonly founded on random linguistic contact incidents rather than on genuine translating experiences.

Table (1) in section (1.2.0) above is a case of collated Arabic and English personal pronouns. This enumeration establishes formal correspondence at the level of *langue*. Moreover, actual translating experiences reveal that the proposed equivalents merely provide decontextualised target solutions. In a sense, the list purely discloses that Arabic and English semantic fields can share some systemic equivalents like the first person pronoun 'I' and its target form *anā*.

Nevertheless, the translator works with texts. She/he is obliged to bridge any natural intertextual gap. For instance, the source form 'I' might be satisfactorily translated by the non-systemic equivalent *naḥnu* [we] because the formal correspondence *anā* might fail to convey effectively the attitude of the character.

In other words, formal correspondence is commonly founded on system-orientated lexico-grammatical correlation. That is why it regularly fails to enlighten the translator about all the co-textual and contextual ramifications of the systemic equivalent in terms of the fluency and acceptability of the proposed re-narration.

Moreover, target decision-taking operations are governed by both external and internal factors such as the bilingual competence of the translator, her/his personal experience, motivation and aspiration. For this reason, Malmkjaer argues that the translator

must not extensively rely on all the convenient system-to-system solutions which are provided by bilingual lexicographers (1999: 42-43).

These system based expedient resolutions generally fail the exigent expectations of the target audience in terms of the fluency and adequacy of the derived target version. Besides, these two notions normally call for the effective co-textualisation and contextualisation of the offered target solutions. In a sense, the source lexico-grammatical forms are liable to turn into a constraining mould if the translator neither challenges their target pertinence nor explores alternative interlinguistic routes.²⁴

As a conclusion to this chapter, formal correspondence does not frequently seem to guarantee that the translator can satisfactorily construct an acceptable target textuality on the basis of a rigid source product. In a sense, universals of grammar merely steer the translator towards her/his familiarisation with straightforward system-to-system concordance.

Moreover, source deictic expressions unmistakably map out the essential axis of orientation by means of which the translator can progressively develop and ultimately establish a long-lasting target performance. Hence, she/he as a displaced re-narrator has to visualise the personal and spatiotemporal bearings of the author

during the manipulation of the original deictic field. She/he should also resort to creativity in order to correct any expected intersystemic mismatch.

In addition, the translator must achieve a proper deictic projection into the original universe of discourse. She/he must also fill any structural gap by means of lexico-grammatical adjustments. In a sense, the absence of intersystemic coincidence should not fail the source narrative in all its particulars.

Finally, the translation event judging by the intimate grounding of deictic expressions to their socio-cultural milieu relies on the subjectivity of the individual performer and her/his personality. In the next chapter, I will deconstruct the cycle of equivalence formation in order to assess the subconscious rules which govern the emergence of target forms.

¹ See Weinreich for further details (1963/1966: 185-186).

² Katzner (1977: 43-47 & 158-159).

³ See a study of the biological and evolutionary foundations of language by Lieberman (1984); and compare also with Bühler's rejection of the deictic origin of language (1934/1990: 100-102).

⁴ On a similar line, see Sifianou's definition (1992: 56); and compare also with the explanation provided by Gumperz and Levinson (1996: 8).

⁵ Russell refers to deictic expressions as “egocentric particulars”, i.e., words whose interpretation is relative to the speaker (1940: 20). Other near-synonyms of deictic terms are: “shifters” by Jespersen (1922), “token reflexive word” by Reichenbach (1947), and “indexical expressions” by Bar-Hillel (1954); see also Bussmann (1996: 116).

⁶ I will examine the intertextual and intersubjective functions of deixis respectively in chapters three and four.

⁷ The table is based on a collation of two studies. One is carried out by Hetzron (1997: 202) while the other belongs to Holes (1995: 146).

⁸ This gloss and all the others below represent only rough approximations of the content of the source lexico-grammatical forms.

⁹ See Rauh’s reference to Ronga, one of the Bantu languages (1983: 15); and compare also with the study of Lak, one of the Daghestanian languages spoken by about 100.000 people, which has demonstratives that distinguish between degrees of height (Friedman, 1996: 307-318); and study as well Guugu Yimithirr speakers of North Queensland who have a system of absolute orientation based on cardinal directions contrary to most spatial locators, which are essentially egocentric and relative (Levinson, 1996: 180).

¹⁰ The Arabic columns of the table are based on a study by Holes (1995: 151).

¹¹ Friedman’s study also concludes that demonstratives not only locate objects, acts, events, processes or persons in immediate

contexts of situation but also call for the attention of the listener or reader (1996: 307-318).

¹² See Bréal (1900: 208-209) and also Bloomfield (1983: 117).

¹³ See Bloomfield (1983: 117) and also Chesterman (1991: 5).

¹⁴ For example, the future modal marker 'will' which precedes English verbs had approximately been evolving for over 1000 years (Bybee, Pagliuca and Perkins, 1994: 24).

¹⁵ This temporal line and all the others below are to be found in Reichenbach's tense systems (1947: 290). The arrow shows the direction of time from the past to the future. The indicators 'R', 'E' and 'S' should be understood as simultaneous acts, processes and events when separated by a comma (Almeida, 1995: 166).

¹⁶ Personal notes from a lecture entitled "A Life in Translation" by Peter Bush held at the University of Edinburgh on the 10th of May 1999.

¹⁷ See Wright for further details regarding the Arabic conjugation system (1974: 59).

¹⁸ See Winford's table regarding the main results of various language contact situations (2003: 23-24).

¹⁹ I will only examine some of the facts behind the emergence of Arabic grammar in the following paragraphs. If the reader wants to study in detail the evolution of the English language, one should read Bloomfield and Newmark's introduction (1964) along with Fennell (2001) who provides a sociolinguistic account of the rise of the English language from pre-history to the present times and also reveals some possible future trends.

²⁰ See Goldziher's (1994) study which describes the main methodologies used by the early Arab linguists during the

standardisation of most of the rules of well-formation of Arabic sentences and evaluate the close association of this process to the science of *fiqh* [Islamic jurisprudence].

²¹ The Sunna represents all the sayings and doings of the Prophet Muhammad.

²² See Elamrani-Jamal (1983).

²³ Dayf's (1968) study provides a detailed account of the methods used by the early Arab grammarians and the different schools of thought they subscribe to. See also Yaqout's (1994) analysis.

²⁴ The image of grammatical structures as a constraining mould is borrowed from Edwin Muir and Willa Muir (1959: 94).

CHAPTER II

2. 0. Indexical relationship

In this chapter, I will demonstrate how equivalence emerges out of an indexical relation with a source form. I will also evaluate the foundation of this conventionalisation process. I will draw on Ullmann (1951), De Saussure (1959), Ferris (1983), Venuti (1995), Grundy (1995) Hanks (1996), Verschueren (1999) and Marmaridou (2000).

Moreover, I will contend that the translator initially generates source-to-target indexicality by means of interlinguistic precedence. Subsequently, the community of practice tends to sustain this type of indexical association. As a result, this relationship generally develops into an iconic representation of the source form which in the first place triggers its existence.

To begin with, I will deconstruct the cycle of equivalence formation. Then I will assess the pragmatic authority which is exerted by both the active and passive partners throughout the translation event.

I will also compare this subliminal pressure with the demands of normal monolingual speech situations. Hence, I will emphasise the propositions made by Lyons (1977), House (1981), Grice (1989), Bassnett and Lefevere (1990) and He (1995).

It is recognised that the materialisation of the target textuality differs from the conventional process by means of which ordinary texts emerge. In a sense, the target textuality is overtly derivative in nature. For this reason, the translator is obliged to reconstruct the target version out of the form of an original structure while the author is able to construct unreservedly her/his text out of all the linguistic potential.

This idiosyncratic text-to-text communication procedure by means of derivation should define the translating act as an exceptional interlinguistic, interliterary and intercultural genre. In other words, it is out of the intersubjective dialogue between the translator and the author that the target textuality emerges.

Indeed, the target version gradually develops out of the source lexico-grammatical cues. Besides, these linguistic signs can trigger various source-to-target indexical reactions. In a sense, the translator executes numerous source-to-target moves and goes through various target-to-source verification procedures throughout the reconstruction of the final target performance. This bidirectional cognitive operation which I will refer to as the translating swing turns out to be one of the most distinctive features of the translation event.

Peirce explains that all signs are indexes which emerge out of various indexical relationships between graphic or phonic forms and whatever they stand for in the real or imagined extratextual world (1955: 98-119). In fact, indexes are, according to Hanks, founded on conventionalisation processes which establish semantico-pragmatic contiguity between the linguistic form and the referent (1996: 46-47).

This Peircean proposition is able to elucidate clearly the translating operation. Accordingly, the source form is deemed to correspond to an immediate object of denotation which the translator initially attends to all through the configuration of the original real and/or fictitious context of situation (Hanks, 1996: 40-48). I will examine in detail this conventionalisation operation in section (2.0.4) below.

Verschueren indicates that deictic expressions tend to anchor the text to real and/or imagined situationalities by means of their pointing course of action (1999:18). Equally, Marmaridou argues that deixis merely means pointing (2000: 65). Hence, the translator may initially propose an equivalence or possibly confirm the existence of an established form. In a sense, the translator verbally responds to the source cue with an equivalence on the basis of a system-to-system lexico-grammatical indexation.

Besides, pioneer translators are liable to look for consensus from their community of practice. In a sense, they would like to institute the recommended equivalence on an actual semantico-pragmatic relationship which would-be translators may well adhere to. That is why some original interlinguistic verbal reactions to source cues develop into recognised and accepted equivalents.

Accordingly, the main purpose of this evaluation is to reveal how some source cues consistently trigger the same equivalents similar to the manner by means of which demonstrative pronouns regularly establish identical deictic dimensions with a variety of immediate contexts of situation (Ullmann, 1951: 70).

In other words, systems of equivalents are apt to uphold analogous indexical associations with the same source forms. This source-to-target indexical procedure roughly reproduces the function which is performed by any deictic expression during the identification of the personal, spatiotemporal, textual, literary, poetic, political, ideological and socio-cultural coordinates of the extralinguistic object of denotation.

Moreover, bilingual lexicographers tend to disseminate these standard system-to-system correlations. In a sense, they are apt to propose a range of interrelated equivalents as potential target solutions for a set of source forms. For this reason, translation

theorists are able to predict fairly accurately how various translators are likely to respond verbally to the same source forms with a finite set of preferred equivalents.

Self-monitoring turns out to be a practical approach by means of which the translator as an insider can adequately evaluate how the verbal behaviour is sustained from an initial source position towards a sequence of intermediate target propositions until she/he is satisfied with a definitive equivalence. This apparent prejudice is consistent with the affirmation that the translating act is a highly subjective bilingual communication event.

Furthermore, Venuti argues that target decision-taking can be compared to any mechanical procedure (1995: 17). In a sense, it is founded on word-by-word substitution and punctuated by frequent acts of interpretation. That is why he also indicates that:

“Translation is a process by which the chain of signifiers that constitutes the source language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation.” (1995: 17)

This proposition entails that the substitution operation is linear, unidirectional and straightforward. In fact, the source-to-target movement turns out to be an intricate interlinguistic manoeuvre. It also tends to engender paradoxical results.

Moreover, it requires that the translator cautiously manipulates, reshuffles and adjusts the source personal and spatiotemporal deictic forms to suitably familiar alternatives (Marmaridou, 2000: 65).

In a sense, the proposed equivalence should be effectively re-grounded on the basis of target-orientated situationalities. For this reason, the notion of *translatio* clearly illustrates this movement of source and target textualities from one space to another.

Consider the source passage by Ibrahim Jabra (1989: 203) and the English translation below,

18) ST4: Alā tarānī? Anā hunā, hunā! Asri‘! Lā tuḏayyi‘ al-waqt
bi-ttalaffut wa-ttalakku’! Lan ya‘lamū ayna ant, lā takhaf!
Yalla khafif rijlak!

Gloss: Oh-do-not see-me-you? I here here! Hurry-up-you!
No waste-you (masc. sing.) the-time with-the-looking-around
and the-lagging-behind! Not know-they (masc.) where you
(masc. sing.) no worry-you (masc. sing.)! Come-on lighten-
you (masc. sing.) feet-your!

TT4: Don’t you see me? I’m here, here! Hurry up! Don’t
waste time looking around dragging your feet. They won’t
know where you are. Don’t worry! Come on! Mend your
pace!

One remarks that the target movement of the original lexico-grammatical forms *anā* and *hunā* corresponds to a context-to-context indexical re-grounding. Hence, the two source deictic expressions automatically trigger the actual equivalents ‘I’ and ‘here’ respectively. In a sense, the basis of this formal semantico-pragmatic contiguity resides in the complementarity of both Arabic and English pronominal and locative semantic fields.

After the assessment of how distinct segmentations of the extralinguistic world into words may influence language users, Bréal argues that some lexico-grammatical forms tend to stand for finite semantico-pragmatic features (1900: 13). This act of denotation is known among semanticists as the law of specialisation. Correspondingly, deictic expressions are also likely to stick closely to lexical forms for the purpose of managing their denotative range (Grundy, 1995: 32).

Similarly, all equivalents are predisposed to develop a quasi-permanent system-to-system indexical bond. This operation is also founded on the law of specialisation which communities of practice establish. In other words, different translators working in a variety of translation projects will recurrently respond to source cues like *anā* and *hunā* with the same standard equivalents such as ‘I’ and ‘here’ respectively.

Accordingly, equivalence formation needs to be re-defined in terms of the development of a close system-to-system indexical bond. Moreover, the emergence of the actual equivalence is not merely the arbitrary result of loose translanguistic situations. In fact, the materialisation of the equivalence is based on the reliability of a number of frequently used target options.

Likewise, whenever the same source cue repeatedly leads to the emergence of the same equivalent, this constant indexical bond between forms belonging to different linguistic systems ought to be considered as one of the most distinctive features of the translation event.

Some linguists argue that most lexico-grammatical forms are characterised by the arbitrary association between the signifier and the signified (De Saussure, 1959: 66). Nevertheless, I will contend that translational signification calls for a different evaluation of the system-to-system relationship unlike what linguists intend for ordinary monolingual speech situations.

In a sense, the formation of equivalence seems to be founded on the enhancement of the bond between the target forms and the source cues over a long period of time. Besides, this secure system-to-system attraction relies on the nature of the conventionalisation operation in terms of its originality,

corroboration, acceptability and sustainment by the community of practice.¹

That is why Ferris argues that anything which indicates something else can function as its favoured sign (1983: 138). In other words, equivalence also needs to be indexically motivated if it wishes to represent satisfactorily the source form and signification.

Besides, when translators consistently choose a finite number of target solutions for the same source form, the regularity of this indexical operation by implication excludes other potential equivalents (Matras, 1998: 420).

In other words, the emergence of the equivalence turns out to be a reliable system-to-system indexical procedure. This cognitive process also corresponds to not only a moment of inclusion wherein the source forms *anā* and *hunā* prompt the equivalents ‘I’ and ‘here’ respectively but also a moment of exclusion wherein they keep out the other forms belonging to the same semantic field.

Therefore, the source-to-target indexical bond should re-define the formation of the equivalence in terms of the genuine motivation of the bilingual contact situation. This system-to-system stimulus seeks to remove the arbitrariness out of the proposed target solution.

In a sense, the subjectivity of the translator chooses the equivalence in terms of not only the personal, spatiotemporal, textual, literary and poetic requirements of the immediate translation situation but also from the political, ideological and socio-cultural exigencies of the established target textualities.

To sum up, deictic expressions along with systems of equivalents are both founded on egocentric-localistic principles. These values ground the complementary universes of discourse of the author and the translator to the natural setting of their languages, literatures, cultures and readers.

In the following section, I will reconstruct the emergence of the equivalence by means of an intricate indexical procedure.

2. 0. 1. Indexical process

In this section, I will argue that equivalence formation is not founded on a straightforward one-to-one relationship between the source cue and the target form. I will explain that the emergence of the equivalence is based on a multifaceted indexical procedure which strictly relies on a double denotation. I will draw on Ogden and Richards (1923), Jakobson (1966d/1990), Grundy (1995), Nida (1995), Foley (1997) and Hanks (2000).

Normally, translation theorists regard equivalence as the product of a considered language contact situation. That is why I will

contend that the relative uniformity of source and target forms does not exclusively depend on a clear-cut indexation procedure.

In fact, the signification of equivalence in translation theory turns out to be influenced by the science of logic wherein it is assumed that “two sentences are equivalent if and only if they are either both true or both false” (Crystal, 1990: 416).

Besides, formal analogy between systems is thought to reproduce the proposition made in set theory wherein “two sets are equivalent if there is a one-to-one correspondence between their members” (Crystal, 1990: 416).

These two definitions explain equivalence in terms of the truth conditions which bring together two forms as well as by means of the uniqueness of the lexico-grammatical relationship which presides over the formal correspondence. In a sense, equivalence is compared to the mode by means of which every definition relates the extralinguistic event which it describes to the term which carries the signification.²

Moreover, there are regularly numerous target options available as a correspondence for a single source form. In other words, the translator has to choose from a set of potential target alternatives. For this reason, the development of equivalence should not be defined in terms of an absolute mathematical equation between two

lexico-grammatical forms which belong to different language traditions.

In fact, Nida argues that the various current definitions of equivalence are inappropriate since they often presuppose that the source-to-target correspondence is either a one-to-one or one-to-many relationship (1995: 226). That is why Nida suggests that equivalence actually happens to be a many-to-many association (1995: 226).

This explanation seems to recommend that the translator should regularly transgress the linearity of the source syntagm which is normally deemed inviolable. In a sense, the translator by means of the exploration of how other authors might re-express the same source signification should suggest alternative linguistic means.

The source-to-target and target-to-source movement turns out to be subject to protracted negotiations some of which culminate in collapsed translation moves. That is why the ensuing equivalence tends to communicate a stereotypical image with regards to the function of the source form within the original textuality as Delisle put it (1982: 26).

In addition, Snell-Hornby after reviewing the current definitions of the notion of equivalence indicates that they are indeed exceptionally restrictive (1995: 538). She suggests that the

signification of equivalence must be replaced by a “more dynamic principle of varying interlingual relationships” (1995: 538).

I will elucidate this contention in the following paragraphs by explaining how the emergence of equivalence is characterised by complex source-to-target moves and target-to-source verification procedures. This translation model is based on the subjective evaluation of the researcher of her/his translating experience. This approach also happens to be partly radical because it does not assess the verbal behaviour of an informant.

The source forms are deemed semiotic cues which tend to trigger various verbal reactions. Thus equivalence formation is reconstructed following a classic referential model. Ogden and Richards think that the triangle of symbolisation below can reveal the unknown facets of the denotation act (1923: 11).

Ogden and Richards argue that language users relate the phonic or graphic symbol to a referent in the real or fictitious extralinguistic world by means of the pointing act, naming function and verbal fixation (1923: 53).

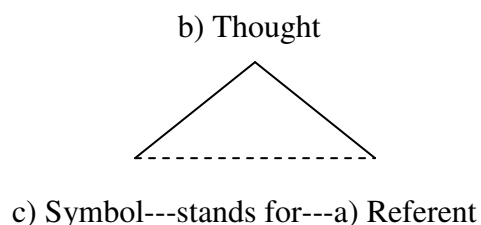


Fig. 1 Triangle of symbolisation.

I will adjust the triangle of symbolisation in order to reconstruct the translating procedure. Below, I will duplicate figure (1) above in order to demonstrate the multifaceted cognitive operation which the translator goes through during the formation of equivalence out of the source lexico-grammatical cue.

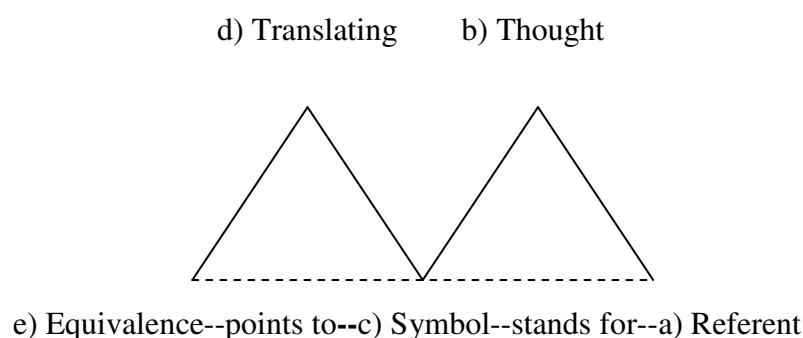


Fig. 2 Emergence of equivalence.

The source lexico-grammatical symbol stands for a referent in the immediate or displaced situationality of the author. During the commencement of the translating operation, the equivalence initially points to the source lexico-grammatical symbol on the basis of either formal correspondence or creative target resolution.

Once the equivalence securely settles in its new textual environment, it begins to refer directly to the object of denotation. In a sense, the development of the equivalence is now completed and the translating cycle is closed. Accordingly, the equivalence is said to have achieved a quasi-autonomous status relatively free from the constraints of the source form.

This multifaceted source-to-target and target-to-source indexical operation reveals that the formation of the equivalence is primarily founded on source lexico-grammatical cues. That is why the equivalence is thought to be momentarily suspended between two universes of discourse. Besides, it is looked at with suspicion by literary critics because it is not the product of an autonomous linguistic activity.

Indeed, the emergence of equivalence relies on an intricate indexical operation. Moreover, the eventual configuration of the target deictic field depends on the competence of the translator all through her/his appropriation of the original points of focalisation, be they real or imagined (Foley, 1997: 26).

For Gumperz and Levinson, the notion of indexicality has to be understood:

“not just in terms of the contextual dependence of deictic terms, but also in the broader Peircean sense, as a broad relationship between interpreters, signals, and the context of interpretation. Indexicality necessarily anchors meaning and interpretation to the context of language use and thus to wider social organization.” (1996:9)

In other words, the physical grounding of deixis is socio-culturally balanced by means of the indexical anchorage. That is

why the development of the equivalence tends to re-ground intimately the original deictic terms to the prospective socio-cultural setting after an intricate indexical adjustment.

In a sense, the indexical grounding enhances deictic expressions with an intersubjective dimension. Accordingly, the active translator looks forward to sharing the distribution of the original deictic field with the implied author (Grundy, 1995: 30). Besides, the source-to-target movement and target-to-source verification procedure tend to culminate in an equivalence which embodies this elaborate indexical restoration.

The translating act happens to generate a highly structured indexical bond. It brings together the source cues with a set of potential equivalents. That is why the actual equivalence regularly emerges out of a protracted negotiation between the active translator and the passive members of the translation event such as the implied author, the imagined target audience and the community of practice.

For the translator, the form of the source text corresponds to an immediate object of denotation. In a sense, the original real and/or imagined context of situation tends to fulfil a complementary function during the reading phase of the source universe of discourse.

Furthermore, the materialisation of the equivalence is founded on the source verbal cue while its establishment is based on the eventual target situational re-grounding. In other words, the source text is a sequence of lexico-grammatical cues which are liable to trigger various target linguistic reactions. Hence, the translator has to choose carefully her/his appropriate system of equivalents which may potentially echo the original universe of discourse.

The source-to-target transtextual moves are neither linear nor unidirectional. They are founded on complex bidirectional translanguistic operations. They are also based on the nature of the intersubjective dialogue held between the translator and the source narrative. Besides, the intensity of the translation traffic between the source and target speech communities, their literatures and cultures tends to normalise the direction of the target verbal behaviour.

Consequently, each individual translator tends to reinforce consciously or subconsciously the earlier indexical bonds to the extent that some equivalents grow to be unavoidable target resolutions. Other equivalents are even converted into institutionalised target forms like the approved multilingual glossaries which are used as reference within the setting of an international organisation like the United Nations.

The official translator who works for this type of institution is obliged to reproduce these legally binding equivalents (Lutzeier, 1981: 77). In a sense, she/he has to recycle previously used target solutions because they have become norms.

Consider the English translation of the Arabic source passage below (Ibn Ziad in Al-Maqqarri, 1949: 225),

- 19) ST3: Al-baḥru min warā'ikum, wa l-'aduwwu amāmakum, wa laysa lakum wa l-lahi illā ṣ-ṣidqu wa ṣ-ṣabr, wa'lamū annakum fī hadiḥi l-jazīra adya' mina l-'aytām, fī ma'dubati l-li'ām, wa qad istaqbalakum 'aduwwukum bi-jayshih wa asliḥatih.

Gloss: The-sea from behind-you (plu.), and the-enemy in-front-of-you (plu.), and not have-you and God except the-truth and the-patience, and-remember-you (plu.) that-you (plu.) in this (mas.) the-island more-lost than the-orphans, in feast the-mean, and already welcomed-you (plu.) enemy-your with-army-his and weapons-his.

TT3: The sea is behind you. The enemy is in front of you. By Allah! You have nothing else left to you to do except be efficient and patient. You should remember that in this island you are like a lost orphan at a feast of the mean. Your enemy is facing you with an army, well-equipped with weapons.

Before the two equivalents, namely, ‘the sea’ and ‘this island’, refer to the actual objects of denotation which are respectively the Mediterranean Sea and the Iberian peninsula, they initially point to the source lexico-grammatical cues, that is to say, *al-baḥru* and *hadihi l-jazīra*. In a sense, the original forms are primarily responsible for the generation of the equivalents. That is why the source textuality must be deemed the first object of denotation towards which the translator turns her/his attention.

The Arabic source forms set the process of equivalence formation in motion. Hence, equivalence successively stands on two denotational positions. The first position is text-orientated. The second arrangement is based on the eventual extralinguistic target re-grounding. Accordingly, these two points of orientation represent an indexical correlation out of which the equivalence materialises.

Hanks indicates that the indexical function which is generated by deictic forms actually sustains “the interactants’ egocentric, altercentric, or sociocentric footings” during the speech situation (2000: 63). Hence, the definiteness of the target noun phrases, i.e., ‘the sea’ and ‘this island’ illustrates how the source forms happen to be an altercentricity which must be effectively expropriated by means of the egocentricity of the translator. In a sense, the deictic

footing should either match the personal and spatiotemporal setting of the author or adjust to the lexico-grammatical constraints of the target system.

Moreover, Haviland explains that deictic terms naturally anchor the points of focus of the author to her/his immediate or displaced speech situation (2000: 18). That is why the translator has to re-index appropriately the original deictic field, be it real or fictitious, to target based situational footing.

Indeed, the deictic equivalents need to resonate with the target literary, poetic, political, ideological and socio-cultural system by means of which the prospective target audience can satisfactorily recognise familiar footings.

Ferris compares the indexical function of deictic terms within the text to the assignment which is carried out by the shepherd while she/he moves the herd from one location to another place (1983: 10). In other words, the source deictic forms are signposts which preside over the itinerary which the translator takes. These source deictic signs also set the situational margins which should not be violated.

In the following section, I will explain the invention of equivalence in terms of an interlinguistic precedence. I will also argue that systems of equivalents are originally based on irregular

language contact incidents before standard lexico-grammatical and semantico-pragmatic relatedness sets in.

2. 0. 2. Interlinguistic precedence

In this part, I will explain how the initial system-to-system contact situations correspond to an interlinguistic precedence. I will also evaluate the anthropological linguistic foundations by means of which equivalence comes about. I will draw on Harman (1969), Foley (1997) and Sager (1998).

From the perspective of the anthropological linguist, the identity of the equivalence-setter matters along with the internal and external conditions by means of which source and target forms come into contact. This translinguistic dialogue produces correspondence. However, the rationale behind the standardisation of some equivalents is not thoroughly known.

That is why Wilss argues that translation theorists tend to overlook the major underlying principles which preside over the decision-making process and which indirectly affect the translating act (1995: 861).

In a sense, whenever the translator formulates her/his initial target decision, this distinctive choice is apt to lay the foundations for future analogous source-to-target solutions. In other words, translators are predisposed to corroborate their first target

decisions. Therefore, this translating act seems to establish immediately an interlinguistic precedence between systems.

In addition, Hoijer explains that the verbal behaviour of the individual language user happens to be partially a conscious linguistic act (1964: 462). Accordingly, it is also thought to be partly a subconscious social practice which the speech community at large maintains. I will closely examine the sociolinguistic aspects of communities of practice in chapter five.

But, firstly, I will assess in this section how both source-to-target lexico-grammatical near-symmetry and semantico-pragmatic relatedness fail to account sufficiently for the anthropological rationale behind the decision-making operation of the translator. I will, therefore, emphasise the significance of the anthropological linguistic assessment of the untranslatable made by Malinowski (1998: 257).

Most studies of the notion of “equivalence” mainly deal with the evaluation of the lexico-grammatical and semantico-pragmatic criteria upon which system based source forms can be converted into formal correspondence. For this reason, the anthropological linguistic motivations of the equivalence are often neglected by translation theorists.

Works of translation along with bilingual lexicographies constitute a steady system upon which future text-to-text solutions can be securely founded. Besides, these system-orientated structures coupled with text based translation models tend to form a network of interlinguistic precedents which potential translators can refer to.

As a result, translation theorists need to observe how and why translators strictly adhere to these norms. In addition, they should examine all the intrinsic cognitive, psycholinguistic and sociolinguistic processes behind the regular preference of some equivalents and the frequent elimination of other viable target options.

Furthermore, the establishment of equivalence must also be studied in terms of the truth conditions which create a set of interlinguistic precedents. That is why Harman argues that the observance of linguistic norms is an instinctive social phenomenon (1969: 16).

Harman also adds that the institution of normative systems of language in use is based on the “general recognition of antecedently existing meaning relations” (1969: 16). In other words, the adherence to interlinguistic precedents must be a

distinctive attribute of the verbal behaviour of most communities of translators.

For this reason, Foley by espousing a sceptical standpoint as to the truth conditions of most system-to-system correlations contends that there is indeed a great proportion of translating decisions which are founded on “underdetermined guesses about matches between the systems” (1997: 171).

Therefore, I will contend that the invention of equivalence seems to be not only based on secure lexico-grammatical and semantico-pragmatic affiliation but also on vulnerable interlinguistic precedence. Earlier in chapter one, I indicated that formal correspondence regularly fails to materialise in actual translation projects.

Consequently, translators regularly resort to structural adjustment and verbal manipulation in order to palliate the intrinsic inadequacies of the proposed standard equivalence. Moreover, there is an urgent need for the development of translation-orientated bilingual lexicographies which should take into account concrete translating acts.

In the meantime, Putnam (1981: 119) and Davidson (1984) propose the Principle of Charity for the penetration of foreign linguistic systems. This proposition is a counterproposal to

Quine's indeterminacy theory which I will examine in detail in the next section of this chapter (1960: 27).

Correspondingly, Foley argues that for the Principle of Charity to fulfil properly its function, anthropological linguists must "suppose, in the face of the absence of evidence to the contrary, that a great many of the aliens' beliefs are the same as ours" (1997: 172-173). Besides, this opinion also requires that most bilingual informants must be deemed both honest and accurate in their interpretation of their belief systems (Foley, 1997: 172-173).

In other words, translators too found all their translating acts on the Principle of Charity. Moreover, they have to take for granted all the systems of equivalents as passed on by the earliest norm-setters, be they missionaries, pioneer translators, explorers, bilingual lexicographers, anthropological linguists and/or contrastive linguists.

That is why one generally senses a uniformity within the community of translators akin to the regularity one usually experiences as a member of a speech group. Furthermore, translators could neither exist as a group of reliable practitioners nor function as a cohesive community without their faith, trust and dependence on the earlier system-to-system norms.

Ethically speaking, all the various translinguistic traditions constitute a verbal code of conduct which present and future translators are meant to adhere to. In a sense, prospective target readers and translation critics alike habitually evaluate all the target performances in relation to the literary, poetic and socio-cultural standards which are established by previous successful target products. Some of these translations turn out to be time-honoured canons.

The translating activity relies on the communal sustainability of a reliable range of established equivalents. This shared translating vision by implication consistently promotes the exclusion of promising target options. Thus each interlinguistic precedence tends to enjoy a critical significance within a translating practice.

Furthermore, various equivalents regularly develop into conventional system-to-system verbal stimuli in their own right. In a sense, future translation events are apt to be bound by these accepted source-to-target solutions.

Effectively, translation works which break new grounds are likely to need time to mature before they establish influential translinguistic bonds. This state of affairs depends on both the regularity and strength of translation traffic between the source and target speech communities, their literatures and cultures.

Consider the translation of the English source lexicogrammatical form ‘communities’ in the passage below (Rosenfeld, 1996: 51),

20) ST1: One reason that communities get started is because some individuals discover that they share something in common.

TT1: Min bayni l-’asbabi l-latī tuyassir takwin jamā’a mā hiya ‘indamā yaktashifu ba’ḍu afrādhā anna-hum yahtammūna bi-nafsi l-mawāḍī’.

Gloss: From among the-reasons which ease formation community any she when discover some members-its that-they are-interested-in-they by-same the-subjects.

Here the Arabic equivalent *jamā’a* may possibly be deemed a case of interlinguistic precedence. In a sense, the referential reach of the original object of denotation, namely, ‘communities’, is delimited by the target hyponymous proforms *ba’ḍu afrādhā* and *anna-hum*.

Moreover, Ba’albaki’s (1991) English-Arabic dictionary enumerates four potential equivalents for the form ‘community’. They are *jamā’a*, *jumhūr*, *jāliya* and *majmū’a*.

From the standpoint of the pioneer translator and anthropological linguist, these proposed equivalents constitute a set of interlinguistic precedents at the moment of their invention. In a

sense, the regular usage of all these expedient system-to-system solutions in future translation projects reveals the desire of communities of practice to follow strictly these initial normative rules of conduct. In other words, it is highly unlikely that translators, especially seasoned ones, will deliberately undertake to flout irrationally these time-honoured equivalents.

Moreover, ground-breaking translation acts resemble the work of the missionary. That is why they usually constitute a prudent groundwork upon which future translation projects can be effectively constructed.

In a sense, the pioneer translator is expected to enter for the first time into spontaneous language contact situations with the unknown speech group. Accordingly, she/he proposes some potential equivalents which are normally referred to during the elaboration of the first bilingual glossary.

It is also understood that communities of translators habitually depend on these initial subjective translinguistic experiences which are randomly carried out by pioneer practitioners. In a sense, present translators too rely on these interlinguistic precedents. Their actual role is to seek and establish prominent, if not dominant, relationships between languages, literatures, societies and cultures.

For this reason, Sager argues that translators intentionally or subconsciously adhere to these interlinguistic precedents during the exercise of the translating activity and, sometimes, even improve them (1998: 72).

In the following part, I will assess how and why some interlinguistic precedents steadily mature to achieve iconic status to the detriment of other viable target options.

2. 0. 3. Iconic equivalence

In this section, I will demonstrate how the cycle of equivalence formation gradually evolves until it culminates in a target form having achieved an iconic status. I will found this proposition on Quine (1960), Ravnkilde (1980), Jakobson (1966d/1990), Hanks (1996), Foley (1997) and Ong (1982/2002).

Ullmann indicates that lexico-grammatical forms interact with the real or imagined extralinguistic world prior to the generation of signification (1951: 70). Equally, some source forms repeatedly trigger a finite set of frequently used equivalents. In a sense, communities of translators consciously or subconsciously tend to turn some equivalents into icons by means of the constant usage over an extended period of time of the same standard system-to-system translation solutions.

This suggestion draws from Quine's philosophical standpoint regarding the indeterminacy of the translating act (1960: 27). The issue of the indeterminacy of the equivalence is known in the philosophy of language as the "incommensurability problem" (Foley, 1997: 170).

Quine questions the reliability of the subjectivity of the pioneer bilingual who enters into new language contact situations without the mediation of either relay languages or translation manuals in order to describe how the initial equivalents emerge (1960: 28 and 243).

Quine also argues that the indeterminacy of the translating act is founded on scepticism (1960: 51). In a sense, both the lexicogrammatical accuracy and the semantico-pragmatic relatedness of an equivalence in relation to the foreign source form must be mistrusted so that formal correspondence may possibly remain valid and well-founded.

Accordingly, Quine provides the example of the word *gavagai* and speculates whether this source form actually corresponds to a 'rabbit' as one piece or merely refers to some of its features when the informant signals the presence of the object of denotation by saying: *gavagai* (1960: 51).

It seems that translators disregard the philosophical and anthropological rationale behind the emergence of the initial equivalents. In a sense, communities of translators hardly ever challenge both the veracity and reliability of the current established systems of equivalents.

They also seem to take for granted the truth conditions upon which these convenient system-to-system translation solutions are based. That is why they normally consider any unhappy translation of the source signification to be natural interference between different linguistic, literary and socio-cultural systems.

By highlighting the significance of the phonic and graphic image of the linguistic sign, Garman argues that the most distinctive feature of each word is:

“its perceptual *invariance*, by which we mean that in both speech and writing it constitutes a stable and salient form which stands out against its physical environment.” (1990: 8)

(Emphasis in original)

In other words, the stability and constancy of the linguistic form over a long period of time constitute a reliable foundation upon which readers can identify words and recognise their signification. Likewise, the indeterminacy of the translating act seeks to question the trustworthiness of the equivalence if it is not heavily dependent

on frequency of use. This suggestion also doubts the credibility upon which arbitrary system-to-system translation decisions are constructed.

Moreover, Quine mistrusts the reliability of the native informant, doubts the crude approach which bilingual lexicographers adopt during the compilation of systems of equivalents and expresses serious misgivings regarding the authority of the community of translators (1960: 220). In a sense, the communal predisposition of any group of translators is liable to reinforce the use of the same interlinguistic precedents and by implication discard other viable translinguistic options.

Therefore, I will contend that the current choices of equivalents are directly grounded on the earliest system-to-system indexical relations, be they calculated or more likely spontaneous. In other words, communities of practice tend to convert gradually all the original language contact propositions from being merely subjective translinguistic incidents to constituting a set of unfailing iconic equivalents.

Accordingly, the iconicity of the equivalence plays a critical role during the translating process in conjunction with the lexicogrammatical near-symmetry and semantico-pragmatic relatedness. Indeed, the translator generally hopes that her/his target

performance ultimately turns out to be an adequate linguistic, literary and poetic icon of the source form (Ong, 1982/2002: 131).

Correspondingly, Foley indicates that an onomatopoeic word is deemed an icon because of “a perceptible likeness in its form and what its meaning describes” (1997: 25). Hence, the pertinence of this analogy to the establishment of the equivalence resides in the socio-cultural process which furtively or openly leads to the iconisation of some system-to-system translation solutions.

In a sense, the iconicity of the equivalence in this case is derived from the frequency of the use of the proposed target form coupled with the transparency of the source-to-target indexical relationship.

For Ravnkilde, Quine’s (1960) philosophical model regarding the exact translatability of forms is founded on two central points (1980: 18 and 91). Firstly, the bilingual lexicographer has to confront new speech situations which have not been so far experienced. In other words, there is no translation tradition upon which the pioneer bilingual lexicographer can found her/his judgment in order to construct successfully a reliable equivalence.

Secondly, Quine (1960) assumes that it is impossible to enter into any new language contact situation without misinterpreting what the foreign system of values truthfully symbolises. In other words, the philosophical and anthropological foundation of all the

current systems of equivalents rests on shaky grounds and questionable suppositions.

Accordingly, all the translation solutions tend to reflect predominantly the implicit consensus which is reached by each specified community of practice. Besides, literary translations are apt to mimic the successful poetic precedents which are sustained by intricate social interaction between the cultural gatekeepers.

For this reason, prospective target readers will habitually accept the proposed system of equivalents in the absence of independently verifiable text-to-text translation solutions. Therefore, the notion of equivalence must be adequately re-defined in terms of socially motivated interlingual exchange of norms. This suggestion may possibly neutralise the incommensurability problem which clouds the truth conditions of all equivalents.

Moreover, this translation model brings into focus De Saussure's (1959) conception regarding the arbitrariness of the linguistic sign. That is why socially motivated equivalents should eventually mitigate the random and uninformed nature of the original language contact incidents.

Moreover, the prejudice of the community of practice against a set of alternative target options should by implication promote other trustworthy source-to-target propositions in spite of all the

inherent lexico-grammatical and semantico-pragmatic asymmetries.

The iconisation of the equivalence is socially motivated. In a sense, the recognition of the equivalence as an iconic image of the source form contributes to holding the translanguistic act together. Besides, this identification operation should be appreciated in relation to the Peircean tradition which considers all signs to be verbal icons (Jakobson, 1966d/1990: 409-420; and Hanks, 1996: 40-48).

Therefore, it seems that what ultimately matters to the community of translators is the regular confirmation and subsequent reinforcement of the iconic status of all the standard equivalents in current and future translation projects regardless of any natural lexico-grammatical near-symmetry or semantico-pragmatic irregularity.

In other words, ordinary equivalents can develop into verbal icons in the course of the build up of a particular translating experience. In a sense, the initial uncertainty and hesitancy of the original linguistic, literary and socio-cultural exchange between speech groups are liable to fade away progressively and turn the equivalence into resolute source-to-target translation propositions (Hockett, 1963: 5).

In addition, the frequency and intensity of the translation traffic play a major part all through the institution of systems of equivalents as conventions. I will closely examine the issue of the conventionalisation of the equivalence in the next section of this chapter.

In the meantime, the cycle of the formation of the equivalence has so far reached the phase of its social motivation. In a sense, the driving force behind the legitimacy of the equivalence resides in the time-honoured consensus which is achieved by translators. This evaluation entails that communities of translators are generally governed by translanguistic conservatism.³ In other words, translators seldom challenge the norms of their speech community.

Consider the Arabic translation of the source passages below (Rosenfeld, 1996: 51-52),

21) ST1: So belonging to a community requires give and take.

Online communities are wonderful (...). An online community is a group of individuals (...). The community can range in size from two people to thousands.

TT1: Idhan yataṭallabu l-'intimā' ilā jamā'a mā al-'akhd wa l-'atā'. Tu'tabaru l-majmū'āt dhāt al-'ihtimam al-mushtarak amran rā'i' (...). Tatakawwanu l-majmū'āt dhāt al-'ihtimam al-mushtarak min majmū'at afrād (...). Wa qad tatakawwanu

majmū‘a mina l-munkharitīn fī sh-shabaka min fardayni aw
‘iddat ālāf mina l-’ashkhāṣ.

Gloss: Thus require the-belonging to community any the-take
and the-give. Are-considered the-communities having the-
interest the-common issue wonderful (...). Are-composed-of
the-communities having the-interest the-common of group
individuals (...). And may be-composed-of community of the-
members on the-Internet of two-members or several thousands
of the-persons.

The form ‘community’ is used sixty-five times in the source
text. The Arabic target options *jamā’a* and *majmū’a* are used
eighty-nine times in the target performance. Both equivalents are
variables of the source cue ‘community’.

This regular use of the same source-to-target solutions
corresponds to the assertion of the individual translator as regards
the iconicity of the equivalence. In a sense, the translator overtly
conforms to the existing socially motivated target propositions
which are sustained by her/his community of practice.

Moreover, translators are apt to manipulate the profile of the
source textualities. This type of verbal behaviour turns out to be
one of the central distinctive attributes of the translating act. That
is why communities of translators are able to create interlinguistic

metaphors out of any perceptible similarity between the source form and some equivalents.

As a result, the equivalence ought to be considered as a figurative depiction of the source form. Besides, this source-to-target symbolic relationship tends to be accentuated by shared literary, poetic and socio-cultural ideals. For this reason, Cronin indicates that this translinguistic metaphorical move:

“involves taking texts from their familiar, home environment to the foreign lands of other languages. Texts are displaced. Metaphors become refugees seeking asylum in the host language.” (1996: 111)

In other words, the equivalence grows to be an icon thanks to its ability to adapt the alien source form to the circumstances of the target setting. I have so far explained that the emergence of the equivalence commences with a multifaceted indexical course of action. This cognitive operation is triggered off by the translator who verbally reacts to a set of source cues.

Accordingly, the original system-to-system translation solutions as invented during the first language contact situations should be considered as a set of unconfirmed equivalents. That is why they often need the corroboration of seasoned translators who can turn them into verbal icons.

In the following section, I will close the cycle of equivalence formation with an examination of the conventionalisation process which governs its sustainment.

2. 0. 4. Conventionalisation of equivalence

In this section, I will explain how conventionalisation processes preside over the establishment of systems of equivalents. I will also demonstrate how communities of practice oversee and uphold their translinguistic, transliterary and transcultural standards. I will mainly base this evaluation on UNESCO (1957), Hanks (1996) and Foley (1997).

The relationship between the translator and the bilingual dictionary is neither straightforward nor trouble-free. As a rule, it is subject to intricate cognitive, psycholinguistic and sociolinguistic procedures. These processes tend to define the nature of the interaction between the translator and the suggested list of predominantly system-orientated translinguistic propositions. For this reason, Snell-Hornby indicates that “the ideal dictionary for the translator still does not exist” (1995: 537

Moreover, it seems that formal correspondence has so far been the prerogative of the bilingual lexicographer and the contrastive linguist even though they mainly deal with the equivalence at the system level. Indeed, both experts seem to disregard the piece of

evidence which reveals that the formation of the equivalence necessitates a conventionalisation period.

For this reason, experienced translators are aware that even the most up-to-date bilingual dictionary cannot be expected to provide satisfactory text-to-text translation solutions because it cannot always predict with accuracy all the potential transfer problems.

Accordingly, the quest for the acceptable equivalence largely depends on target based circumstances. In other words, there are both subjective and objective conditions which play a critical part in the choice-making processes which each translator engages in.

Accordingly, bilingual dictionaries mainly provide lists of recommended system-to-system translation solutions.⁴ These system-orientated transfer suggestions generally neglect the specific circumstances of the individual translator during her/his verbal interaction with the source universe of discourse. In a sense, these source-to-target propositions necessitate a transtextual focus.

Moreover, the accumulation of diverse translation experiences by the members of each community of practice may possibly lead to the development of prejudices against some less recurrent target options and preferences for other prevailing equivalents.

That is why the translator may perhaps have divided loyalties. In a sense, she/he as an independent performer might undermine

her/his initial instinctive target choices in order to remain a responsible member of her/his speech group. Hence, she/he might instead take calculated target decisions which answer to the demands of her/his exigent audience.⁵

Translinguistic variations turn out to be an essential attribute of the translating act. For this reason, the subjectivity of the translator is said to have a propensity to evolve over a period of time and change all through its contact with various societies, literatures and cultures.

Effectively, the establishment of a set of dependable equivalents does neither entirely depend on formal lexico-grammatical symmetry nor on standard semantico-pragmatic relatedness. It essentially relies on implicit group consensus which is sustained by the community of practice.

This identifiable speech group is believed to be bound together by shared values and driven by mutual interests. Accordingly, it is reasonable to assume that equivalence is not subject to absolute translinguistic regularity.

This proposition regarding the stability of the equivalence belongs to the realm of the possible. Indeed, translational signification is partly dependent on the concurrence between the active members of the community of translators. Therefore, actual

equivalence corresponds to a form of conventionalised system-to-system denotation. That is why the individual translator rarely re-invents new source-to-target solutions.

As a case in point, whenever any bilingual lexicography presents the English personal pronoun 'I' as a systemic equivalent of the Arabic form *anā*, it normally implies that the core semantico-pragmatic configuration of these two lexico-grammatical structures coincides to a degree. In a sense, formal correspondence partly relies on the strength of its iconicity.

In addition, the status of any equivalence becomes elevated greater than before subsequent to the interlinguistic precedence having achieved a prominent position as a reliable translation solution.

However, once the translator evaluates the basic textual, literary, poetic, political, ideological and socio-cultural ramifications of this system-orientated equivalence, she/he remarks that the English personal pronoun 'I' may possibly fail to convey the mannerism of self-importance and the air of superiority which are both associated with the recurrent use without any valid justification of the Arabic form *anā*. In a sense, lists of decontextualised equivalents are likely to perpetuate translinguistic mismatches coupled with socio-

cultural misunderstandings which culminate in unhappy translations.

That is why experts from UNESCO in a damning report regarding the work of official bilingual lexicographers reveal that the establishment of systems of equivalents:

“consists simply in the compiler setting down what he thinks he knows, from his own familiarity with the subject field in both languages, to be the nearest equivalents. If, in either or both languages, the terms thus equated possess near-synonyms, he may go further by indicating (or by citing contexts to illustrate) the proper usage of these and the different nuances of meaning which, in his judgement, they carry.” (UNESCO, 1957: 215)

In other words, even highly specialised bilingual lexicography is dependent on the subjectivity and prejudice of the compiler. This unwarranted reliance on the partisanship of the individual lexicographer is apt to lead to countless arbitrary and uninformed translation propositions.

Toury adds that some established equivalents tend to divulge the rationale behind their emergence because of the idiosyncratic nature of the initial evaluation of the immediate bilingual speech situation (1995: 207). That is why prospective translators are

routinely obliged to contextualise the original situation-orientated equivalence in order to reconstruct socially tolerable target products.

In addition, Leech indicates that synonymous expressions regularly fail to package the same set of distinctive semantico-pragmatic features within different surface forms (1981: 188 and 190). Equally, systems of equivalents are a form of translinguistic synonymy. That is why they recurrently destabilise the literary, poetic and socio-cultural attributes of target textualities in terms of their markedness.

Consider the translation unit below taken from the Berne Convention (in Porter, 1991: 101),

22) ST2: It shall be a matter for legislation in the countries of the Union.

TT2: Yabqā li-qānūn buldān al-'ittiḥād aṣ-ṣalāhiyya.

Gloss: Remain to-law countries the-union the-competence.

This legalese phrase is repeated fifteen times in the master text. Hence, the translator is required to find an adequate formulaic target rendition. Moreover, the target version has to be consistent with the textual norms of the target culture in terms of how legal documents are presented. In other words, the translation approach

must reinforce the most recognised idiosyncratic features of the target genre.

For this reason, communities of translators are thought to espouse routinely a conformist agenda. In a sense, the individual translator tends to be less imaginative in her/his target decisions and less creative in her/his target choices (Stratford, 1983: 127-128).

Therefore, one can argue that the translator turns into an interlingual enforcer who methodically deploys all the dominant equivalents and prevailing textual structures. Indeed, the individual translator hardly ever questions the validity of all the decontextualised system-to-system transfer solutions. In a sense, the trustworthiness of these countless abstract translation propositions can be problematic for the seasoned professional.

The experienced translator is dictionary-sceptic. This is because commercial publishers seldom compile bilingual dictionaries which cater for the exigencies of the professional translator. Besides, Holes indicates that the commercial approach of publishers calls for products which are likely to satisfy the requirements of the foreign language learner and the average bilingual speaker to the detriment of the translator of literature (1994: 165).⁶

Systems of equivalents are not constructed out of a long period of translation traffic between societies, literatures and cultures. Regrettably, they are still subject to mercantile forces. That is why some difficult translations are often converted into marketable literary products (Geckeler, 1981: 387). In a sense, the translator is obliged to render her/his target performance into a readable re-narration which sounds as natural as the established literature.

Often the most satisfactory equivalence is founded on an actual translating experience. Hence, the conventionalisation of this translinguistic occurrence should eventually lead to the establishment of systems of equivalents which reflect best practice.

This course of action may possibly spare the prospective target audience from having to read botched renditions which destroy the reputation of the hard-working translator. In the following section, I will analyse the pragmatic re-grounding of the target deictic field.

2. 1. Pragmatic re-grounding

In this section, I will evaluate how the pragmatic pressure of the passive participants impacts on the verbal behaviour of the translator. I will also examine how the eventual pragmatic re-grounding of the target textuality does not always guarantee the effective sustainment of the source pragmatic force. I will draw on

Lyons (1977), House (1981), Grice (1989), He (1995) and Bassnett and Lefevere (1990).

The translation event is subject to tense intersubjective relationships. In a sense, the target product is constructed out of the active participation of a performer. Besides, it is shaped by passive participants such as the implied author, the imagined target audience, the community of translators at large, the bilingual lexicographers, translation critics, editors, publishers and sponsors.

Accordingly, the translator generally tries to achieve target textual acceptability even if it may possibly violate lexicogrammatical near-symmetry and semantico-pragmatic relatedness. For this reason, the hypothetical target audience tends to form an influential pressure group which consciously or subconsciously controls the judgement of the translator in terms of the profile which the target performance requires.

Besides, Newmark indicates that if the semantic aspect of the source text happens to be essential, the pragmatic force equally turns out to be exceptionally consequential (1995: 871). Accordingly, the translator needs to consider both the semantic and pragmatic attributes of the text as an indivisible constituent. In a sense, the semantico-pragmatic features correspond to an overlapping continuum of signification.

For this reason, House argues that the target textuality represents “primarily a pragmatic reconstruction of its source text” (1981: 28). This statement highlights the significance of the source pragmatic force on the verbal behaviour of the translator as an informed bilingual and bicultural reader.

Furthermore, He indicates that the political, ideological and socio-cultural background of the prospective target addressee is liable to alter the linguistic, literary and poetic foundation of the target storyline (1995: 835). Accordingly, it is difficult for the translator to calibrate uniformly both the source and target deictic fields.⁷

Moreover, the personal and spatiotemporal dimension of the target universe of discourse has to be constructed out of system-specific deictic expressions. Indeed, the eventual pragmatic value of the target version usually emerges out of the intersubjective verbal interaction between the implied author, the active translator and the other passive participants.

The definitive pragmatic profile of the original narrative may possibly not be as palpable as in other straightforward textualities. In a sense, the intention of the author may well turn out to be vague and ambiguous.

Therefore, the main mission of the translator is to identify the hidden pragmatic value of the source message before she/he can rearrange its attributes. In fact, the adequate reception of the source pragmatic effect depends on the translator's common sense approach to the original literature and culture.

It is understandable that not all translators are blessed with an accurate measurement mechanism which is capable of experiencing properly the source pragmatic force. Besides, the prospective target audience does not necessarily form a homogeneous group of addressees. Thus it is up to the subjectivity of the translator to simulate successively both the positions of addressee and addresser.

For this reason, the role of the translator in this game comes to an end as soon as the target literary offering is published.⁸ In a sense, it is up to the target reader to re-experience individually the mediated pragmatic effect.

However, Bassnett and Lefevere, who take a cynical stance as to the ability of the translator to experience acceptably and then convey suitably the surreptitious intentions of the author, forcefully assert that:

“There is no way it [equivalence] can ‘guarantee’ that the translation will have an effect on readers belonging to the

target culture which is in any way comparable to the effect the original may have on readers belonging to the source culture.” (1990: 3)

In other words, this contention emphasises the significance of the socio-cultural dynamics intended for the efficient restoration of the source pragmatic value. As a case in point, consider the Arabic translation of the source passages below (Rosenfeld, 1996: 53-54) (Emphasis in original),

23) ST1: *you're not in a hurry to get an answer (...).*

you're completely stuck (...).

you need to do exhaustive research and want to turn over every stone (...).

you're hoping to get a good amount of descriptive information on resources (...).

you're hoping to get a good amount of evaluative information on resources.

TT1: *Lā takun fī 'ajala min 'amrik bi-lḥuṣūl 'alā jawāb (...).*

Taṣ'ub 'alayka fī 'lan mas'ala mā (...).

Taḥtāj ilā l-qiyām bi-baḥt shāmil wa lā turīd an tuḥmil ayya marji' kayfamā kāna naw'uh (...).

Tatamannā l-ḥuṣūl 'alā kamm wāfir mina l-ma'lūmāt taṣīf laka mukhtalaḥ al-maṣādir (...).

*Tatamanna an taḥṣul ‘alā qiṣṭ wāfī mina l-ma‘lūmāt satu‘fika
fikra wāḍiḥa ‘an dhālika l-maṣḍar.*

Gloss: Not be-you (sing.) in hurry of matter-your to-the-
reception of answer (...).

Be-complex-you (sing.) for-you (sing.) indeed issue any (...).

Require-you (sing.) to the-execution of-research comprehensive
and not want-you to neglect any reference whatever was
nature-its (...).

Hope-you (sing.) the-acquisition of quantity satisfactory of the-
information describe to-you (sing.) different the-resources
(...).

Hope-you (sing.) to obtain-you (sing.) in quantity enough of
the-information will-provide-you-with (sing.) idea clear about
that the-resource.

Rosenfeld chose to use a direct mode of address in these series of instructions (1996: 53-54). Accordingly, the second person pronoun, namely, ‘you’, is employed five times in the original message. That is why this repetitive exploitation of this deictic expression illustrates the intention of the author who wishes to get the advice across to the reader.

For this purpose, the author adopts a friendly tone of voice. Besides, the addressee is talked to directly and frankly. She/he is

deemed a close friend rather than an average reader who wants to be familiar with how online newsgroups work.

Accordingly, the translator must decide whether this form of intimacy and familiarity is a tolerable mode of address for the target audience. If it is the case, the voice of the author in the target version above can be methodically replicated by means of the use of the equivalence *anta*, which is a formal Arabic substitute for the source cue 'you'.

This standard source-to-target calibration happens to have an impact on whether the original pragmatic force is successfully converted or not. For this reason, it seems that the translator prefers to steer clear of the Arabic pronominal form *antum*, which indicates deference.

As an alternative, the translator realistically aligns the target tone of voice with the source direct form of address which is conveyed by means of the use of the deictic expression 'you'.

In addition, the translator is an addressee who must honestly follow all the intricacies of the voice of the author before she/he can efficiently imitate its attributes. In other words, the translator must be in communion with the author so that the initial desired pragmatic effect reaches the hypothetical target audience.

It has to be emphasised that the success in the adoption of the various source roles depends on the competence of the individual translator. That is why each target pragmatic re-grounding represents one actual stance amid countless possible target performances.⁹

The translator is always present in a displaced point of focus. She/he tentatively borrows the I-here-now of the author. Accordingly, the appreciation of the original standpoint by the prospective target reader relies on the intervention of the translator.

That is why the mediator has no choice but to impose autocratically her/his preferred reading of the source pragmatic value. In a sense, the hypothetical target reader experiences the intended source pragmatic effect by means of the biased intervention of the translator.

Deictic expressions tend to fulfil semantico-pragmatic functions.¹⁰ For this reason, translators are able to interact verbally with the source characterisation. Regularly, they have to shift diametrically from one voice to another subject to the stance of each character. Besides, they have to align the source perspectives with target based deictic coordinates.

Saeed explains that once any author writes about a real or an imagined world, a group of readers is liable to be influenced

uniformly (1997: 204-205). This shared pragmatic effect constitutes the basis for verbal interactivity.

Accordingly, the translator must realise a “deictic projection” into the source universe of discourse (Lyons, 1977: 579; and Zupnik, 1994: 357).¹¹ In other words, she/he has to swing successively and repeatedly from one source viewpoint to another.

Furthermore, the translator subjectively experiences the original I-here-now. Subsequently, she/he attempts to expropriate the deictic centre of the author prior to its relocation to target-orientated deictic dimensions. Therefore, the newly fashioned target ground is likely to lead to an inevitable loss of numerous source based modes of characterisation (Declerck, 1991: 24).

The rearrangement of the source deictic field also relies on the collaboration of the various partners during any particular translation event. For the translator, the most important associate is the implied author.

Hence, the translator needs to convey truthfully the intentions of the author if they are explicitly expressed. Otherwise, the translator needs to probe sincerely all the occult motives behind any favoured source narrative mode.

Furthermore, Grice explains that partners in various speech situations tend to adhere to four maxims (1989: 26-27). That is

why I believe that the Co-operative Principle can elucidate how the role of mediation comes about and how the translator executes it (Grice, 1989). The maxims for better communication relate to the length of the statement, the quality of the information, the coherence of the message and the manner of the delivery (Grice, 1989: 26-27).

These four maxims are unpredictable. In a sense, the situationality of each translation event creates unique bilingual communication situations which cannot be duplicated in all their details.

For this reason, various translators are apt to produce different target performances meant for the same source text. Besides, verbal co-operation is culture-specific in that each society will require different degrees of redundancy. Hence, a particular target performance may require an overelaboration to explicate clearly what is implicit in the source message.

In other words, the Co-operation Principle turns out to be mainly a generic account of how monolingual speech situations are likely to be performed. Hence, translation theorists need to make these maxims pertinent to the exacting conditions of the translation event in terms of the subjectivity of the individual performer and the objectivity of the bilingual and bicultural setting.

Correspondingly, Nord forcefully argues that translinguistic co-operation entails the endorsement of equality between the author and the translator (1997f: 47). In a sense, translators must no longer be considered as:

“submissive ‘servants’ who do what they are told by the source text (...), but fully responsible partners in a co-operative interaction between equals — no less no more.”
(Nord, 1997f: 47)

In other words, the translation event ought to be evaluated in terms of whether the translinguistic, transliterary and transcultural collaboration has succeeded or not. Besides, the translator is an accountable negotiator who has to uphold a flexible partnership with the author. Therefore, she/he must fully assume all the consequences subsequent to the enactment of the role of the author.

It is thought that the author must be dead for bilingual collaboration to flourish. The reason is that the translator subsequently becomes less accountable to the needs of the author and more answerable to the demands of the newly created target audience.

For Baker (2000), the explicitation procedure turns out to be the most prevalent co-operative strategy which is brought into play by translators.¹² For this reason, translators are said to be primarily

concerned with the desires of the prospective target reader. In a sense, they are less inclined to carry out faithfully the wishes of the author.

Translinguistic co-operation has socio-cultural characteristics. In a sense, the bilingual collaboration of the active translator with the implied author and the hypothetical target reader happens to be either retrospective or prospective (Postgate, 1922: 18). Accordingly, it is said to be retrospective if the translator stays loyal to the author. It can be, however, converted into a prospective approach whenever the translator demonstrates her/his willingness to fulfil satisfactorily the expectations of the imagined target audience.

In addition, the personality of the target textuality depends on the nature of the communion of the translator with the source universe of discourse. That is why Saunders indicates that the reconstruction of the attitude of each source character is subject to the efficient management of the Co-operative Principle by the translator (1987: 160).

In a sense, translators tend to exploit enthusiastically all the shared conventions between the source and target societies, their literatures and cultures. In fact, translators are apt to identify the familiar in the alien and the common in the peculiar.

For this reason, Fawcett considers the bilingual co-operation procedure as:

“an act of linguistic paternalism/maternalism which states that the ‘reality’ readers are exposed to should consist of this but not that, and which excludes from representation in art and entertainment those whose behaviour does not match the maternal/paternal standard.” (1995: 185)

In other words, the dissemination of rebellious voices is resentfully seen to rest with the political, ideological and socio-cultural convictions of the unreliable translator. Hence, the widespread mode of transcultural co-operation is deemed both erratic and untrustworthy. In a sense, it tends to expose merely the mind-set of the translator.

Besides, the socio-cultural affinity of the translator with the author and the target reader defines the eventual profile of the target version. In a sense, the translinguistic co-operation procedure reproduces the power-play function. That is why the translator has to manage consecutively and uninterruptedly conflicting subjectivities and contradictory voices.

As a conclusion to this chapter, one can argue that the formation of any equivalence is mainly founded on egocentric-localistic principles. The emergence of equivalence is similar to the manner

in which deictic terms sustain extralinguistic relationships. Besides, source text-orientated equivalents are hardly ever the result of arbitrary system-to-system indexations.

Equivalents depend on protracted indexical processes which are likely to anchor successfully signification to the socio-cultural milieu of the target audience. Besides, the verbal behaviour of all communities of translators is consciously or subconsciously governed by earlier influential translating experiences.

Accordingly, it is the pioneer translator who initiates the interlinguistic precedence. It is her/him who firstly determines the subjective and, sometimes, objective basis of the equivalence. It is her/him who also tries to ensure that no random system-to-system associations turn into established translation solutions. Otherwise, the development of the equivalence may possibly rest on uninformed system based translinguistic incidents.

From the perspective of the anthropological linguist, the evaluation of the equivalence as an interlinguistic precedence constitutes an alternative approach by means of which lexicogrammatical near-symmetry and semantico-pragmatic relatedness can be corroborated.

Moreover, systems of equivalents normally stand on two footings, namely, the source cues which initially trigger them along

with the real or fictitious extralinguistic references which sustain them.

Furthermore, any interlinguistic precedence is liable to develop progressively into an iconic equivalence. In a sense, some target forms are subjected to iconisation procedures. That is why this sociolinguistic process implies that other viable target options are likely to be intentionally or unintentionally ignored by the inexperienced translator.

Systems of equivalents necessitate time for the proposed target forms to mature. The equivalence also cries for socio-cultural motivation prior to it being accepted as an adequate target solution for the same source problem. Besides, this iconisation process rests on the regularity, stability and constancy of the literary and cultural contact between the source and target speech groups.

In the next chapter, I will examine how attitudinal deixis determines the verbal behaviour of the individual translator in the face of each genre. I will also examine the nature of the voice of the translator, the situationality of the translation event along with the intertextual character of the target version.

¹ See an attempt by Ullmann (1951) to develop the notion of the conventionality of the sign instead of De Saussure's postulate regarding the arbitrariness of the form; and see also Jakobson who distances himself from the Saussurian principle in favour of the

concept “conventionality” (1963d/1990: 59, 1966d/1990: 407-421, & 1979b/1990: 422-447).

² Walpole (1941) lists twenty-five logical definition routes, including equivalence as an explanation of the foreign word.

³ See Radwánaska-Williams’ study regarding how language conservatism influences the verbal behaviour of the individual language user (1994).

⁴ See Claude and Jean Demanueli’s (1990) introduction in which they argue that bilingual dictionaries are an extension to the competence of the translator and not its substitute.

⁵ Compare with Ullmann’s functional classification of the transfer of signification in monolingual speech situations (1951: 220 ff.).

⁶ See Healey (1970: 14 & 331) and Steiner’s (1975: 355) propositions as to how bilingual lexicographers are unreliable.

⁷ See Walpole (1941) and Philbrick (1942).

⁸ See Alcaraz’s assessment of the pragmatic force (1996).

⁹ See Austin’s performative acts (1962: 6-7).

¹⁰ Read Levinson’s argument regarding how deixis simultaneously straddles the semantic and pragmatic border (1983: 55).

¹¹ Lyons uses the notion of “deictic projection” to demonstrate how one speaker can adopt the role of other participants in any speech situation (1977: 579).

¹² Personal notes from Mona Baker’s lecture entitled “Using Corpora in Translation Studies” held at the University of Edinburgh on the 23rd of February 2001; and see also Baker (2000).

CHAPTER III

3. 0. Attitudinal deixis

In this chapter, I will examine how the range of approaches which the translator could espouse in the face of various textualities culminates in genre-specific translation strategies. I will draw on Lyons (1979), Martin (1986), Foley (1997), Verschueren (1999), Marmaridou (2000), Lehtonen (2000) and Hanks (2000).

Besides, I will evaluate in the second section of this chapter how the voice of the translator tends to adapt efficiently to various generic shifts. I will also examine the implications of the appropriation by the translator of the deictic centre from the author. I will draw on Bal (1985), Galbraith (1995), Bühler (1934/1990), Lehtonen (2000) and Marmaridou (2000).

Furthermore, I will explain how the intertextual character of the derivative target textualities is liable to suspend their situationalities between the source setting and the extralinguistic circumstances of the hypothetical target reader. I will try to relate this status to the displaced context of re-use of the translator. I will draw on Nystrand (1987), Lehtonen (2000) and Hanks (2000).

Translation events normally happen between two dissimilar socio-cultural models. That is why they often require that the translator bridges any latent generic gap. In a sense, the unfamiliar

source literary and poetic features regularly compel the translator to adjust the proposed textuality to the target aesthetic modes of narration (Muhawi, 2000: 105).

Supposing that the most salient source poetic feature has not got any systemic equivalent in the target literary tradition, the translator is then obliged to look for a well-known stylistic configuration which the eventual target addressee may possibly appreciate.

All translating acts are the result of an interactive process between the translator, the author, the source text and the target reader. Hence, the Interactional Model of language in use can reveal how the translator engages in multifaceted phases of negotiation with the passive participants during a single translation event (Halliday, 1973).

Moreover, the Representational Model of language in action could also disclose how the translator progressively deconstructs the source forms prior to the gradual reconstruction of the target version (Halliday, 1973). Hence, the aspiration of the translator is to compose a target textuality which can occupy a literary and socio-cultural position similar to the source product.

For Halliday, both the Interactional and Representational Models of language in use reveal how the text is:

“the mediator of role, including all that may be understood by the expression of our own personalities and personal feelings on the one hand, and forms of interaction and social interplay with other participants in the communication situation on the other hand.” (1973: 66)

Equally, the translator interacts with the source universe of discourse within the framework of a clear-cut literary, political, ideological and socio-cultural model. Besides, she/he normally performs the translating act on the basis of her/his competence, motivation, interest and attitude with regards to the source genre.

In a study of the internal and external factors which impinge on the reception of the text, Samuels highlights the pertinence of both the intelligence and experience of the reader with regards to the ability to decode multifaceted messages (1987: 310-311). Samuels also thinks that the fluency of the text is founded on the time required to interpret its signification and the familiarity needed to recognise effortlessly its setting, be it real or imagined (1987: 310-311).

The verbal behaviour of the translator is equally skill-driven and goal-directed. For this reason, Jakobson in his assessment of the speech situation argues that “any verbal culture involves programmatic, planning, normative endeavors” (1960c/1990: 71).

Hence, translation strategies also tend to encompass both the subjective and objective circumstances which precede, accompany and follow any translation event.

Therefore, I will try to explain that the range of target linguistic, literary, poetic, political, ideological and/or socio-cultural attitudes is governed by established values which the translator espouses in the face of dominant source features.

In addition, Lehtonen in an examination of the variable attitudes which the reader may possibly entertain argues that “different texts can activate different readers in us” (2000: 150). Accordingly, I will adjust Lyons’ proposition regarding the function of empathetic deixis in speech situations to the approach of the translator-reader in the face of source linguistic, textual and generic features (1977: 677).

Hence, I will argue that the translator often reacts to the same source characteristics by means of a constant translation strategy. This translinguistic verbal behaviour corresponds to the manner in which a speaker or writer selects to use an attitudinal deictic expression during a monolingual speech situation.

In its restrictive linguistic sense, the function of attitudinal deixis, which is sometimes also called social deixis, refers to:

“the use of indexical expressions which signal aspects of social status and/or forms of respect, whether or not grounded in ‘objective’ status.” (Verschueren, 1999: 21)

In other words, language users tend to distribute social roles and index political status by means of using some deictic terms which fulfil a particular function. That is why I will demonstrate how the translator in the face of specific source features is likely to activate a finite range of translation strategies in order to convey a social attitude as regards the place and function of forms and signification. In turn, these approaches are liable to index a social attitude with regards to the position of the translator.

Correspondingly, Martin also indicates that each individual language user possesses a “script” which reflects a particular conception as to how the narrative should develop and how the characterisation ought to be cultivated (1986: 157).

Accordingly, the most salient source characteristics are bound to trigger uniform target solutions. For this reason, these consistent resolutions tend to echo indirectly the overall linguistic, textual, literary, poetic, political, ideological and socio-cultural attitude of the community of practice. In a sense, the source genres are expected to determine the verbal behaviour of the translator. In

turn, the rewriter allocates the customary target literary position in which the re-narration has to nestle in eventually.

To explain the significance of the genre, Hanks argues that it is a recurrent textual practice which tends to symbolise various aspects of the verbal habits of the speech group (2000: 145). For this reason, the translator is able to identify then reconstruct a fluent re-narration since the most distinctive features of the target genre are relatively stable. Besides, re-characterisations are likely to be dependent on recognisable target structures.

Moreover, the literary, textual and poetic conventions of the target speech community may possibly call for the naturalisation of any alien source configuration. In a sense, the translator has to hypothesise accurately about the potential needs of the target audience in order to respond successfully to its expectations. Equally, the time-honoured target system routinely comforts the translator as to how far the target generic shift must depart from the original textual attributes.

Frequently, the translator is obliged to develop a rendition approach which adopts a variety of literary and poetic features from the corresponding target genre, especially if the source textual traits are excessively culture-specific.

That is why Hanks adds that the addressee, be she/he an identified subject, a particular social group, a hypothetical persona or all of the previous conceptions coupled together as one heterogeneous speech community, tends to impact on the (re-)writing act in due course (2000: 151).

Moreover, the significance of the notion of addressivity with regards to the rewriting practice must be re-evaluated in accordance with the literary and poetic construct which is developed by Bakhtin (1981 and 1986). That is why Foley explains that:

“genres consist of historically transmitted, relatively stable frameworks for orienting the production of discourse. While strongly conventionalized and grounded in the social practices of language production and understanding in the community, they are still nonetheless flexible and open to creative manipulation by performers.” (1997: 359)

Hence, rewriters seek to orientate rationally the target universe of discourse towards the most stable and easily recognisable target textual attributes. Rewriters are also social performers who are inclined to manipulate prudently any flexible source textual quality so that the equivalence may possibly respect the established target poetic practice.

In figure (3) below, I will illustrate how various source genres call for a range of translational approaches.

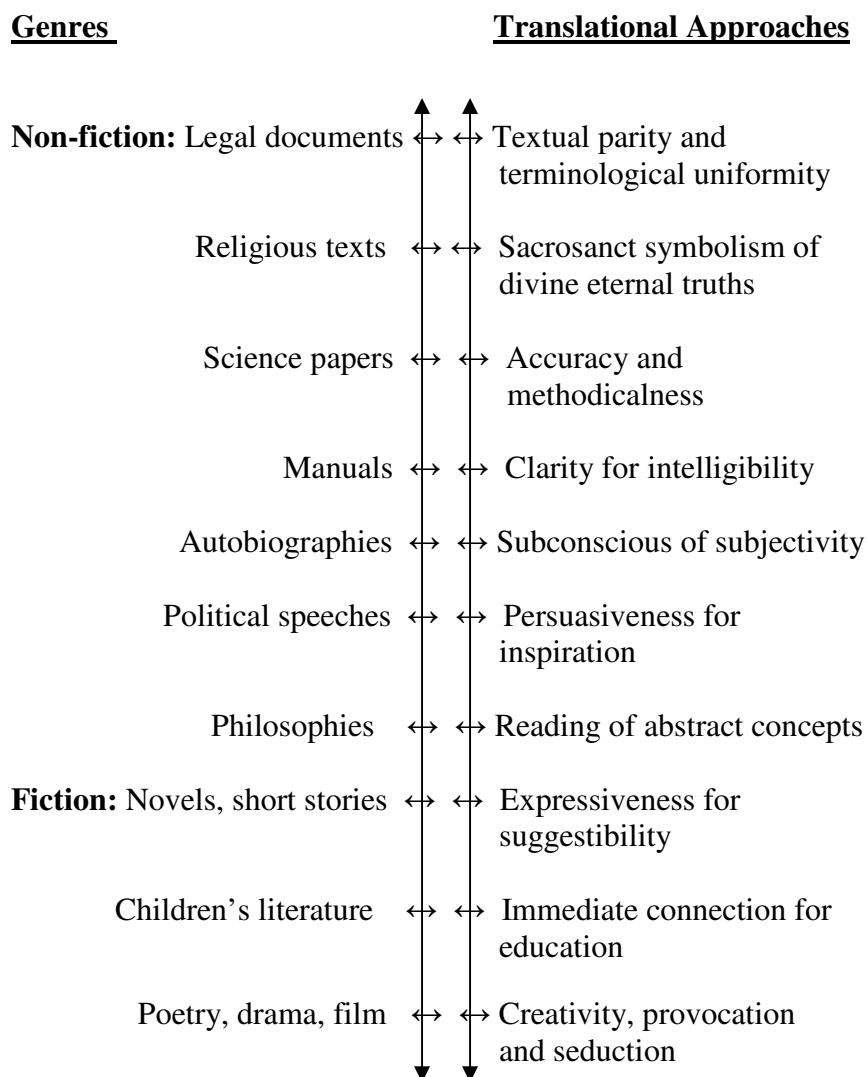


Fig. 3 Attitudinal deixis.

It has to be stressed that the approach-to-genre associations are neither stable nor secure. The reason is that the text is seldom monofunctional. Hence, it frequently requires the combination of various translation approaches. Furthermore, the personality of

each translator tends to leave a hint of subjectivity on the socio-cultural qualities of the group of practitioners.

If one compares the reception of the translations of the Bible with the various interpretations of the meaning of the Qur'an into foreign tongues, one notes that the target versions of the former are considered as original forms by the majority of Christians while the translations of the latter automatically lose their sacredness which the original Arabic text is supposed to possess.

Figure (3) above seeks to disclose how each source genre calls for a uniform transtextual position. In a sense, the community of translators develops a variety of consistent text-to-text approaches. Hence, the translator looks for the most reliable approach to adopt in the face of distinctive source textual, literary and poetic attributes. That is why one can assertively argue that the community of practice defines the stance which the individual translator has to espouse.

Accordingly, one can closely track the shifts in the approach of the translator changing from one genre to another. For instance, translators are aware that the authorship of legal documents is immaterial. That is why they tend to focus on the establishment of terminological uniformity in order to achieve source-to-target textual parity.

Similarly, translators who specialise in the rendition of religious texts are liable to re-enact either exactly or creatively the original sacrosanct symbolism so that the eternal divine truths become extensively disseminated across diverse societies and cultures.

Moreover, the translation of science papers call for a precise interpretation of the signification coupled with an accurate account of the methodology. In the meantime, the translation of manuals simply necessitates an unambiguous description so that the eventual customer is able to appreciate effortlessly the proposed target message.

However, the interpretation of autobiographies challenges the translator to identify the subconscious of the writer-subject while the rendition of political speeches cries for a forceful and persuasive target performance so that the potential target addressee may be inspired to espouse an ideological stance. As to the translation of philosophical thoughts, the interpreter firstly needs to be familiar with highly abstract nomenclature in order to be able to elucidate some intricate conceptual configurations.

Furthermore, the re-narration of novels and short stories demands highly evocative rewrites so that the hypothetical target reader is able to link intimately the story-world to her/his existence. As to the rendition of children's literature, the re-narrator must

establish an immediate connection between the imaginary tale and the child-reader so that the educational objective may perhaps be accomplished. As to the rendition of poetry, drama and films, the rewriter not only interprets the original textualities but also creates innovative universes of discourse intended for a new audience.

Accordingly, it seems that the range of approaches which the translator tends to espouse in the face of various genres is relatively constant. Nonetheless, the verbal strategy of any translator remains practically flexible in accordance with the job-specifications of the employer, the publisher or the sponsor.

For instance, the process of refraction happens to be a case of intermedial translation (Lefevere, 1982). For this reason, the translator is obliged to modify the source structure to suit the demands of the stage or a film production. These adaptation procedures adjust the translation strategies to the external constraints of the medium, be it the television screen or the stage. Therefore, translators have to correct all the false notes which are not associated with a particular medium. Accordingly, the intermedial versions tend to echo the target cinematographic and dramatic conventions.

In a study of some translation problems, Nida indicates that the critical analysis of the ethnology, anthropology and sociology of

the original audience ought to precede all the translating operations because the approach of the translator must ultimately focus on the invention of a “cultural equivalence” (1964b: 91-97). In other words, the translator must efficiently bridge any latent intertextual gap so that the derivative nature of the translation event does not create any additional socio-cultural misunderstanding.¹

Furthermore, Lyons explains that readers hold quasi-linguistic propositions as regards the identity of each text and genre (1979: 98). Besides, Neubert argues that the attitude of the translator regularly reverberates with the norms of earlier textual practice and also adds that each text remains:

“always tied up with how other ‘similar’ texts have been translated, the kind of problems encountered in a given text being, normally, characteristic of a particular *text type* or *genre*.” (1996: 91-92) (Emphasis in original)

In other words, the translator consciously or subconsciously models her/his target performance on previous generic choices made by the most reputable members of her/his speech community. Therefore, the translation event seems to turn into an act of confirmation of the time-honoured modes of narration and characterisation. That is why each source genre persistently calls for a relatively stable and secure translational attitude.

Drawing on the variety of attitudes which the translator may possibly espouse, one notes that the translation of the Berne Convention for the Protection of Literary and Artistic Works demands terminological uniformity which tends to achieve textual parity between the various language versions prior to any ratification (in Porter, 1991: 101-108).

In contrast, the Arabic target popularisation of the paper “Online communities as tools for research and reference” demands a socio-cultural domestication of the original American hypothetical situations because the main objective of the rendition is to enlighten the target addressee on the subject of online resources (Rosenfeld, 1996: 51-59).

Still the rewriting of the speech delivered by Ibn Ziad to his troops calls for both a persuasive and inspirational target message (in Al-Maqqari, 1949: 225-226). In a sense, the target discourse must reinforce the original pragmatic force which the young Muslim soldiers must have felt when their commander had delivered his speech prior to the commencement of the military campaign in the Iberian peninsula.

In the meantime, the re-narration of *Bidāyāt Min Ḥarf Al-yā'* [Beginnings from the Letter Y] necessitates a powerfully evocative re-enactment of the source figurative imagery (Ibrahim Jabra,

1989: 203-220). That is why it is acknowledged that form in works of fiction is generally more important than signification on its own. The reason is that the hypothetical target reader needs to be aware of the connection between the imaginary sequence of events and her/his actual world.

As a conclusion to this section, one can argue that the variety of approaches and assumptions that the translator considers as regards the characteristics of the source genre is likely to define the overall translation strategy. In a sense, the translating act is apt to reverberate with a socio-cultural attitude similar to the manner in which social deixis distributes roles and positions in each text type.

In the following part, I will evaluate the displaced point of focus of the translator and appraise the numerous conflicting source voices which she/he has to re-focalise satisfactorily into an alternative target outlook.

3. 1. Re-focalisation

In this section, I will closely track the re-enactment of the original characterisation in the course of the interpersonal deictic shifts which the translator executes. I will also examine how the re-narrator hops from the perspective of one source character to another during the re-characterisation procedure. I will draw on

Tanz (1980), Bal (1985), Fleischman (1990), Galbraith (1995), Zubin and Hewitt (1995), Marmaridou (2000) and Hanks (2000).

Given that the source sequence of events is intimately tied to an actual and/or fictitious context of situation, the translator is obliged to fill properly all the structural gaps concerning the personal and spatiotemporal interval which naturally disconnects the writing position from the translating act. For this reason, Marmaridou explains that the zero point of orientation – also known as the *origo* of narration – happens to be founded on the subjectivity of the writer who sustains the I-here-now of the discourse (2000: 66).

Moreover, Marmaridou adds that deictic expressions openly support the egocentricity of the author within the narrative (2000: 70). In a sense, deictic terms register the personal and spatiotemporal dimensions with reference to an immediate context of creation. Accordingly, the original characterisation tends to suggest the manifestation of the voice of the author as regards her/his linguistic, textual, literary, poetic, political, ideological and socio-cultural convictions.

In a study of the deictic centre during the writing and reading phases, Zubin and Hewitt indicate that the deictic field shifts from the author-to-context model of verbal interaction in the first instance to the reader-to-text realm of reception in the second

occasion (1995: 130). Furthermore, they specify that there are four essential components which happen to be closely related to the deictic centre of the author (1995: 138).

These fundamental constituents turn out to be the doer, the place, the time and the event (Zubin and Hewitt, 1995: 138). Accordingly, the translator as an informed reader has to experience the source deictic field via the perspective of the author. Besides, she/he has to appropriate the original real and/or imagined frame of reference prior to its re-contextualisation into target-orientated deictic dimensions.

In fact, the translator converts the source textuality into the real object of denotation and as a temporary replacement for the extralinguistic context of situation. Hence, the re-narrator tends to play-act all over again the parts of the source characters.

Besides, the re-focaliser continually switches from one source voice to another during the re-characterisation operation. For this reason, Margolin argues that the re-enactment of the original characterisation regularly depends on not only the natural constraints of the target linguistic system but also the inadequacies of the displaced point of orientation which the translator finds herself/himself in (1990: 426).

Accordingly, the re-narrator effectively expropriates the deictic centre of the author, be it fixed or free-flowing. In a sense, the author turns out to be an implied voice whose distinctiveness is under the control of the re-focaliser. Moreover, the voice of the translator progressively develops into an omniscient re-narrator who opts to rearrange either devotedly or disloyally the source deictic dimensions into an alternative target outlook.

To illustrate how the deictic centre of the author is tracked then confiscated by the re-focaliser, Zubin and Hewitt explain that this complex cognitive and psychological operation is unpredictably executed by readers during the reception phase (1995: 141). Because translators are informed readers, they tend to track intimately the deictic centre of the author. That is why this multifaceted interpersonal operation is characterised by a fluctuating deictic stance.

In an examination of the role of deictic tracking and its relation to the interpretation of any sequence of events, Segal contends that:

“the reader often takes a cognitive stance within the world of the narrative and interprets the text from that perspective.”
(1995: 15)

In other words, the individual translator-reader also tends to take a political standpoint regarding the source universe of discourse.

As a consequence, she/he merely interprets the facts of the original narrative and characterisation in relation to how the target textuality should be constructed and presented. In addition, the immediate deictic field of the translator becomes momentarily suspended all through the re-enactment of the point of focus of the author.

The main objective of the re-focaliser is to reconcile all the conflicting source and target points of focus. In a sense, the re-narrator has to adjust properly the original deictic forms to the constraints of the target deictic system despite the fact that most authors are resolute about the merits of their points of view. Accordingly, the Co-operative Principle is regularly breached during the re-focalisation operation due to the target based linguistic, textual, literary and poetic commitment of the translator (Grice, 1989: 26-27).²

In practical terms, the re-focaliser simulates the function of the insider which the author fulfils. She/he takes charge of the rearrangement procedure of the vision of the author. Hence, the quality of the re-anchorage of the source universe of discourse is subject to the verbal competence of the translator and her/his ability to interrelate truthfully with the source characterisation.

Furthermore, the egocentricity of the author has to be personally identified then closely shadowed by the re-focaliser. Therefore, the re-narrator is required to trail intimately every source deictic move of each character within each story-line. This elaborate process comes about despite the fact that the context of production of the author and the re-enactment setting of the translator are two distinct moments of speech separated by a personal and spatiotemporal gap (Tanz, 1980: 12-14).

The translator generally considers the source characterisation to be the truthful embodiment of the subjective vision of the author about a real and/or fictitious world. That is why Bal indicates that the focal points in the text tend to symbolise “the relation between the vision and that which is ‘seen’, perceived” (1985: 100). In other words, the focal standpoints within the text are liable to reproduce the affirmed vision of the author regarding a concrete or probable state of affairs (Bal, 1985: 104).

For this reason, the re-narrator has to assume concurrently two standpoints, namely, that of a detached reader as well as an implicated re-focaliser. Moreover, she/he needs to select the most suitable personal and spatiotemporal stance for each target vision. Accordingly, the deictic centre of the author ultimately turns out to be a rearranged target deictic field. In a sense, the immediate I-

here-now of the author is converted into a displaced you-there-then of the translator.

Muhawi argues that the translator should accept the position of the deputy who enthusiastically stands for the absent author (1999a: 224; and 2000: 107-108). In a sense, the translator aspires to be the authoritative spokesperson who has the last word. That is why Nash indicates that all the textual moves tend to assert a political statement concerning the status of the (re-)writer within a literary practice (1989: 30).

Accordingly, the re-focalisation procedure corresponds to an approximate restoration of the authentic voice of the author.³ Indeed, the author is reluctantly forced to relinquish repeatedly her/his throne. Hence, she/he simply turns into an inferred persona. That is why it is thought that the narrator only surrenders her/his deictic centre to the re-focaliser under duress.

Each target vision exposes the slanted verdict of the translator as regards the story-world of the author. Unavoidably, the re-narrator is liable to alter the profile of the source textuality to suit the circumstances of the rewriting situation. In a sense, often the seasoned translator does not absolutely champion all the facets of the personality of the missing author.⁴ Besides, she/he restructures

the multidimensional aspects of the original deictic field in terms which comply with the target language-specific norms.

Consider the English target performance of the source passage below (Ibrahim Jabra, 1989: 207),

24) ST4: Al-ḥaddādūn wa n-najjārūn yamla'ūna d-dunyā ṭarqan wa ghinā'an. Wa l-fallāḥūn yahushshūna ḥamīrahum al-muḥammala bi-l-khudār. Wa ṣ-ṣibya yatarākādūn. Wa sh-shabāb wa l-fatayāt yatakhāṣarūn wa yatabakhtarūn. Wa sh-shuyūkh yasīrūn bibut'.

Gloss: The-blacksmiths and the-carpenters fill-they the-world hammering and singing. And the-farmers prick-they donkeys-their the-loaded with-the-vegetables. And the-children are-running-around-they. And the-youth (masc.) and the-girls swagger-they and prance-around-they. And the-elderly are-walking-they slowly.

TT4: Blacksmiths and carpenters fill the air with their hammering and singing. Farmers ride their donkeys loaded with vegetables. Children are running around. Young boys and girls swagger and prance around. The elderly are walking at a slow pace.

One remarks that Ibrahim Jabra narrates the sequence of events by means of the mode of the omniscient storyteller (1989: 207).

Accordingly, he describes the scene using the third person pronoun. Besides, the unfolding of the events is articulated in a marked Arabic syntactic order, namely, subject-verb-object. In a sense, the doers, who happen to be *al-ḥaddādūn*, *l-fallāḥūn*, *ṣ-ṣibya*, *sh-shabāb*, *l-fatayāt* and *sh-shuyūkh*, conspicuously open each vision.

Therefore, the re-focaliser has to assume the position of the omniscient narrator. She/he needs to restructure satisfactorily the source events and characterisation by means of a detached narrative mode which may possibly redistribute precisely the account of the original raconteur.

In a sense, the voice of the translator must re-anchor the original deictic ground to recognisable target frames of reference which may perhaps echo realistically the focal position of the author. Nonetheless, this projected re-focalisation route tends to come about despite the fact that the original recounting strongly resists any clone reproduction (Fleischman, 1990: 96).

For this reason, the translator should enjoy an important position within the literary circles. She/he ought to develop into the principal actor who holds a critical job inside the story-world of the creator. Hence, Hanks asserts that:

“speakers do not participate in communication as neatly bounded subjects but rather as parts of interactive

frameworks, temporary occupants of relationally defined roles.” (2000: 22)

In other words, the translator should confidently interrelate with the author so that both of them turn into one persona.⁵ Besides, this combined characterisation should enthusiastically collaborate so that the prospective target reader is able to project successfully her/his real world into the story-world of the unfamiliar other.

The translator generally tries to mesh together the source context of situation with the target socio-cultural milieu. In fact, the original narrative and characterisation understandably turn into the topic which the translator needs to comment on prior to the communication of the alternative literary product. That is why Ballard argues that the translator need not be deemed a submissive raconteur (1993: 10-19).

To sum up the propositions formulated in this section, one can argue that the re-focalisation operation of the source deictic ground has a propensity to demonstrate that the translator is undeniably an engaged rewriter. Effectively, she/he voluntarily participates in this elaborate translinguistic, transtextual, transliterary, transpoetic, transpolitical and transcultural transaction.

Hence, the resultant target vision tends to embody not only the literary stance of the translator but her/his political attitude as well.

In the following two sections, I will evaluate the most tangible variations in the voice of the translator all through the re-narration of fiction and the rewriting of non-fiction.

3. 1. 0. Voice of re-narrator in fiction

In this part, I will assess the voice of the re-narrator during the re-enactment of works of fiction. I will also appraise the artistry of the translator throughout the restoration of the original forms. To achieve this goal, I will draw on Martin (1986), Bühler (1934/1990), Lehtonen (2000), Hanks (2000), Downing (2000) and Ong (1982/2002).

Broadly speaking, works of fiction tend to embody a personal manifestation of an imaginary world. Moreover, Martin indicates that fiction essentially presupposes the existence of a make-believe reality which can be emotionally experienced (1986: 185).

Moreover, Downing deems the impact of fiction on reality to be a paradoxical statement (2000: 10-11). The reason is that fiction is normally supposed to be dissimilar to any genuine state of affairs. Nonetheless, the nature of fiction remains undeniably antagonistic in that invented stories habitually seek to offer a reasonable explanation and sometimes even a valid justification for the survival of mankind via the prism of a world of fantasy.

For this reason, Doležel (1989) indicates that works of fiction are commonly founded on three crucial assumptions. Firstly, it is believed that fictional worlds are potential states of affairs. Secondly, the set of fictional worlds is said to be unlimited and diverse. Finally, it is thought that fictional worlds are constructs of a familiar textual activity.

It was clearly demonstrated in figure (3) above on the subject of the range of approaches which the translator may adopt in the face of various text types that fiction has a tendency to take the appearance of a variety of surface structures. At a glance, this multifaceted state of affairs suggests that the various modes of fiction not only tend to create an assortment of fantastic realities but also are liable to uphold an intricate range of surface structures which may fulfil the initial intentions of the narrator.

Mathews explains that the re-narration of works of fiction automatically implies that the translator essentially creates a new universe of discourse on the basis of her/his biased reading of the original fictional sequence of events (1959: 67).

In a sense, the re-narrator is converted into an engaged reader who hypothesises about the existence of an imaginary target audience which desperately anticipates the reception of a target textuality in the same manner as the addressees of the author are

tentatively fictionalised in the hope that they possibly will not reject the proposed story (Ong, 1982/2002: 100).

Accordingly, the re-narrator has to manipulate creatively the source fictitious state of affairs (Ebeling, 1956: 13). That is why I will argue that the translating approach adopted by the re-narrator in the face of source fictions is dissimilar to the interpreting attitude espoused by the rewriter during the rendition of non-fictional works.

Works of fiction habitually combine an exhaustive portrayal of invented extralinguistic situationalities with a vague allusion to some aspects of life. Therefore, the perception of the source fictitious state of affairs by the prospective target reader is stage-manageable. In a sense, the translator may deliberately choose to ignore some facets of the source narrative while she/he calculatingly opts to highlight other idiosyncratic aspects of the original universe of discourse.

Moreover, the verbal behaviour of the re-narrator merely tends to re-fictionalise properly the target tolerable make-believe state of affairs. In a sense, some conjured original situationalities may turn out to be incompatible with the socio-cultural norms of the imagined target audience. Indeed, the re-narration of fiction regularly thrusts the translator closer to the target readership and

farther away from the author. In other words, re-fictionalisations are inclined to echo the literary and poetic stance of the re-narrator.

In his examination of the cognitive processes which are intrinsic to the translating act, Wilss contends that the term 'creativity' is habitually exploited as a smoke-screen concept which inaccurately illustrates all the hidden characteristics of re-narrated works of fiction (1995: 864-865). In other words, translation theorists have so far failed to distinguish between the creative act and other cognitive processes such as productivity, intuition, imagination, choice, originality and subjectivity.

The reason is that translation theorists have so far been unable to predict with certainty the course of the verbal behaviour of translators during the re-narration of fiction. Hence, it is not clear how and why some significant changes, critical omissions, major manipulations and substantial additions tend to impinge unpredictably on the source modes of narration at some stage during the reading phase, the translating process and the re-narrating procedure.

Zlateva thinks that the translator frequently seeks to reconstruct appropriately the universe of discourse of the author in a manner which turns the proposed target re-narration into an acceptable literary and poetic offering for the target audience (1990: 29).

Besides, Newmark adds that the creativity of the translator normally depends on the success or failure of the speculative reading of the imaginary world of the narrator rather than on the perfect and unbiased rendition of the source story-lines (1991: 99).

Therefore, the translator's bias is responsible for each source-to-target narrative decision. That is why re-fictionalisations also tend to underscore the flexibility of all textualities in the course of the re-invention of the source surface modes of narration. As a result, the derivative target version often develops into an alternative textuality which challenges both the notions of the originality and inimitability of forms.

In due course, both the source and target textualities are expected to coexist serenely side by side. They are also believed to be prone to tolerate unperturbedly innovative narrative modes of any latest re-creation. In a sense, translators turn out to be bi-cultural actors who judiciously seize the privilege to re-invent the audience for earlier source texts.

In an analysis of the profile of the reader, Martin indicates that "a narrative structure remains undefined until someone construes it in relation to a personal identity theme" (1986: 157-158). In other terms, the translator as an informed reader essentially re-defines the source narrative configuration. Moreover, her/his prejudiced

know-how unobjectionably functions because of the existence of a monolingual target speech community which is willing to accept the literary offering.

Each specific re-narrated fiction merely represents a discrete reincarnation amongst countless potential recreations. For this reason, one is liable to come across the individuality of the translator within each re-narration. Besides, Bush indicates that the relocation of fiction from one particular environment to another is subject to multidimensional processes of verbal manipulation (1998: 127).

Accordingly, the verbal interaction of the re-narrator with the other, be it the source story-line or the literary and poetic convictions of the target reader, normally results in a unique fictional account. In fact, the re-narrator turns into the informed decoder of the alien source setting whether the author resentfully consents to the outcome of this transcultural arrangement or not.

Literatures are established institutions. That is why they are inclined to resist vigorously any abrupt introduction of incongruous foreign forms. Consequently, the re-narration of fictional worlds is habitually said to be marked by literary, poetic and socio-cultural shifts towards the standard target models.

These regular adjustments are meant to reassure the eventual target addressee as regards the fact that her/his wishes for readability are going to be taken seriously and sincerely. Hence, it is estimated that the re-narrator naturally happens to be more visible during the recreation of fiction than all through the rewriting of non-fictional works.

Furthermore, the prospective target reader wants to believe in the illusion that the author is actually addressing her/him directly without the intervention of the mediator. Indeed, the most seasoned translators indiscernibly merge their qualities with the individuality of the author.⁶ As a result, the re-narrator authoritatively develops into the literary associate of the author with high stakes in either the acceptance or rejection of the re-narrated fictional world.

Moreover, the re-narrator may possibly mature to turn into one of the major protagonists of the target fictional world. In a sense, she/he may purposefully deconstruct the original universe of discourse in order to reconstruct an alternative characterisation which intimately interrelates to her/his personal identity theme.

Hence, each re-fictionalisation merely registers the voice of the translator at specific moments during some exacting transfer conditions. Thus Snell-Hornby thinks that the empowerment of the

translator is liable to signal to the eventual target reader that she/he too is responsible for the re-invention of literatures (1988: 115 and 119).

Effectively, the translator-reader has to demonstrate that she/he is apt to hold the authority which can challenge the source fictional model by means of a confident parallel textuality. Besides, the translator has to prove that she/he is talented enough to re-design the original story-line and characterisation in her/his own image. The outcome might be a re-fictionalisation which succeeds to occupy a literary, poetic and socio-cultural position analogous to the standing of source narrative.

Consider the English translation of the source dialogue below (Ibrahim Jabra, 1989: 208),

25) ST4: B: Wa ttajahtu nahwa t-timtāl wa jalastu ‘alā durji l-qā’ida wa nazala t-timtāl, wa jalasa bi-qurbī, wa daqqa kū’ahu bi-khāṣiratī wa qālā atadrī? Qultū mādhā? Qālā sa’imtu l-wuqūfa waḥdī.

Gloss: B: And went-I towards the-statue and sat-I on step the-pedestal and descended the-statue, and sat-it near-me, and knocked-it elbow-its in-waist-my and said-it do-know-you? Said-I what? Said-it fed-up-I-am the-standing alone.

TT4: B: I went to the statue and sat on the step of its pedestal.

The statue got down from its pedestal, sat next to me and
elbowed my waist.

“Did you know?” the statue addressed me.

“What?” I asked.

“I’m fed up with having to stand up there by myself.” it
explained.

One notes that character B recounts a sequence of events to character A in a combination of direct and indirect speech modes. Accordingly, the translator has to relate this source narrative arrangement in order to communicate effectively this voice diversity.

In a sense, the re-narrator needs to espouse dutifully the position of protagonist B who successively switches from an indirect expressive mode to a direct form of description. As a result, the tone of voice of character B should reveal the solitude of the speaker who seeks to converse even with an irate statue.

Additionally, the movement from an indirect narrative mode to a direct account of the events occurs at a critical stage subsequent to character B having shown that he is somewhat confused because he does not know which direction his existence will shift to next.

Therefore, the re-narrator must also turn into an omniscient eyewitness who should be attentive to any thematic and stylistic shift. Besides, she/he must prudently communicate the source voice diversity by means of the close tracking of any unforeseen development which some characters may possibly follow.

Effectively, the translator gradually reconstructs the original characterisation on the basis of shadowing intimately the plurality of voices which each protagonist might adopt all through her/his multifaceted story-lines. Indeed, the main task of the translator during the re-narration of fiction stipulates that she/he has to manage successively and uninterruptedly numerous conflicting voices and assume both the hostile and friendly attitudes of each persona.

For this reason, the mastery of plurivocality by the translator turns out to be a decisive undertaking throughout the re-narration phase. Moore indicates that polyfocalisation is an elaborate narrative mode (1989: 10). Therefore, the various source personae which the re-narrator routinely has to expropriate cautiously tend to divulge that this cognitive manoeuvre is extremely convoluted.

As a consequence, the interference of the re-narrator with the voice of the author is liable to come about recurrently. In a sense, the literary, poetic, political, ideological and socio-cultural

convictions of the translator are prone to impact earnestly on the source characterisation. Indeed, the re-narrating act is dependent on not only object based configurations but also performance-orientated manipulations.⁷

In the epistemology of fiction, it is thought that the notions of the 'self', 'now' and 'here' within literary works happen to be expropriatable by any reader at anytime in anywhere (Galbraith 1995: 35). Accordingly, the translator-reader should feel inspired to be able to cope with many resonant voices inside her/his head.

However, Baker (2000) thinks that it is probable that the voice of the translator stays the same while she/he writes as well as when she/he translates.⁸ Indeed, the translator has to take over effectively the position of the global re-narrator in order to relocate successfully the I-here-now of the author to fresh target surroundings (Margolin, 1990: 434).

Furthermore, Shen indicates that the intuitive manipulation of the voice of the source characters frequently generates a deceptive equivalence which tends to transform sometimes defectively the overall profile of the original fictitious state of affairs (1995: 93-95). In a sense, any insightful deviation from the source narrative structure should be expected to regulate suitably the tone of the voice of the target characterisation.

Accordingly, the ego of the translator may perhaps clash with the individuality of the author. That is why re-fictionalisations habitually correspond to a power-struggle between the subjectivity of the author and the favoured points of focus of the translator.

Indeed, one can sense treachery in various interlinguistic, intertextual, interliterary and intercultural moves which the translator noticeably formulates. Hence, any source-to-target decision, be it informed or spontaneous, should be deemed an inviolable democratic right regarding how re-narrated textualities ought to be read.⁹

Moreover, Sager explains that the movement of the source story-lines and characterisation from one make-believe setting to another regularly demands an adequate re-contextualisation of the target voices to their new environment (1998: 81). For this reason, Hanks argues that deictic expressions are the most vital forms in any language in that they tend to ground socio-culturally events, actions, processes, plots and characterisations to the immediate or displaced context of situation of the (re-)writer (2000: 23).

Therefore, the rearrangement of the fictitious deictic field of the author generally demands a target based adjustment of the eventual re-anchorage according to system-specific provisions. In a sense, the re-narrator who habitually happens to be positioned in a

displaced context of re-use needs to manipulate skilfully those source angles which Bühler refers to as the vision of the “*imagination-oriented deixis*” (1934/1990: 94-95 and 155) (Emphasis in original). In other words, the imagination based deictic expressions of the source perspective repeatedly call for a target suitable re-contextualisation.

In addition, Bolt thinks that the high visibility of the re-narrator merely reflects the obligatory interventionist fact in any fictional world (1996: 94). In a sense, the re-narrator needs to bond productively with the source characters in the same manner as the author does.¹⁰ Besides, the re-narrator must have a strong empathy with the make-believe state of affairs which the author formulates.

Any rewriting of the initial source state of affairs, the progression of the events coupled with the final predicament of the protagonists merely represents a slanted offering of an alternative re-fictionalisation which is liable to be challenged at any time by other contemporary target versions.¹¹ Indeed, one may possibly consider any re-narration to be a displaced and vulnerable account of an imagined and distant reality.¹²

Accordingly, re-narrated fictions are essentially an attempt by the translator to dislodge quietly or even violently the author from her/his throne. Besides, the projected assertiveness of the translator

is supported by the contention made by Barthes who estimates that it is in fact the reader who is the actual authority facing the text in the absence of the author (1970/1974: 4 and 211).

Moreover, Herman indicates that the reading act automatically entails the presence of partisanship (1989: 218-219). For this reason, any literary rewrite is dependent on the biased poetic experience of each re-narrator.

As a conclusion to this part, one can argue that the narrating-I of the author seems to become less influential once the translator-reader successfully conquers the literary product on the basis of her/his own subjective attitude. In effect, the translator-reader turns out to be the actual experiencing-I which expropriates the fiction according to several prejudiced identity themes.¹³ In the following part, I will assess the voice of the rewriter of non-fictional works.

3. 1. 1. Voice of rewriter in non-fiction

In this section, I will examine how the voice of the translator responds to works of non-fiction and principally to legal documents. I will mostly draw on UNESCO (1957), De Beaugrande (1994), Galbraith (1995), Nord (1997f) and Lehtonen (2000).

It is known that the main purpose of legal documents is to define accurately present and future state of affairs between two parties or more. Nevertheless, Lehtonen argues that the difference in the textuality between fact and fiction is a matter of degree in that the truth must also be formulated in a narrative mode similar to any other creative writing (2000: 83).

Furthermore, the term ‘fact’ is derived from the Latin word *factus*. This expression suggests that the language user has to fashion, manufacture and cultivate a precise textual plan (Lehtonen, 2000: 83). In the epistemology of non-fiction, deictic expressions are thought to ground the text in an existent context of situation.

In a sense, the ‘self’ has to refer to the personal pronoun ‘I’, the adverb ‘now’ has to designate the present moment of speech while the adverb ‘here’ has to stand for the actual place where the language user is to be found (Galbraith, 1995: 35). For this reason, the accurate orientation of the potential reader plays a significant part in the constitution of legal documents.

From the perspective of the rewriter, the accuracy of the source forms logically limits the range of target options. In fact, the more defined the semantico-pragmatic field of the writer is, the less interventionist the rewriter is obliged to turn out to be.

In other words, the legal intricacies immensely reduce the freedom of choice which the translator habitually enjoys in the face of fictional worlds. Accordingly, all the target decisions must be executed in a manner which exactly concords with the master legal document.

Moreover, both the notions of 'originality' and 'uniqueness' of each legal text seem to have a lesser significance compared with works of fiction. In a sense, the master legal document and its equivalent language versions are intended to benefit from an equal authority.

As a case in point, the setting of an international organisation like the United Nations represents a forum wherein the translated legal documents share an identical right. That is why the diplomats who represent the conflicting parties tend to exert a tremendous pressure on the official sworn translators so that they can claim that they have won the political battle for their respective countries.

Typically, the official sworn translators figure out what is going to be their informed target solutions in the knowledge that they are liable to be challenged and repeatedly invalidated by the conflicting parties until communally accepted equivalents are found. Accordingly, the translating operations of legal documents tend to

turn into conflict-ridden group communication events unlike the re-narration of fiction.

As a result, the natural predisposition of the translator to intervene creatively during the re-narration of fiction is thwarted because of the external demands which methodically seek to impose textual parity between all the language versions. Besides, one of the reasons why legal translations are thought to restrict systematically the freedom of choice of the rewriter resides in the fact that the target addressees are often not an imagined audience similar to the readers of re-narrated fictions.

Moreover, the target addressees are often active participants all through the translation of the master legal documents by the official sworn translators. Hence, the approved target outcome is legally binding. In a sense, all the language versions benefit from the same legitimacy which the 'original' master legal text enjoys. I will return to the evaluation of the function of the readership and its impact on the translating act in chapter five.

In comparison, one habitually finds various target versions of the same work of fiction in the marketplace. The reason is the changing literary and poetic norms which tend to influence the reading habits of an audience. Hence, target readers tend to call for contemporary re-fictionalisations.

Conversely, one normally finds only one ratified translation of any legal document. In a sense, the need for textual parity obliges the target readers to trust the official language versions. In a report published by the Language Division of UNESCO, experts define the role of the official sworn translator and the reviser within an institutional setting by demonstrating that:

“Absolute concordance between the different versions must therefore be ensured. (...) The work of revisers is indeed of exceptional importance in ensuring not merely concordance between different language versions of the same text but also uniformity of terminology.” (UNESCO, 1957: 101-102)

In other words, the official sworn translators no longer happen to be the only responsible members with reference to the translating act. Their prejudice is routinely checked by senior revisers. In fact, the official sworn translators turn out to be partners alongside a team of negotiators which may possibly include linguists, bilingual lexicographers, revisers, jurists and diplomats.

As a consequence, the range of target options is observably reduced. In a sense, the institutionalised legal translating procedure turns out to be rigorously governed by politically, ideologically, socially and culturally motivated translanguistic strategies.

In addition, it is known that standard bilingual glossaries in conjunction with the active partners authoritatively control the verbal behaviour of the community of official sworn translators. In effect, the legal translation event lacks a single identifiable voice since it is realised within an institutional setting.

Accordingly, both the notions of ‘authorship’ and ‘translatorship’ turn into insignificance in that the main purpose of all legal documents is to reduce the impact of all the conflicting subjectivities on the drafting procedure. That is why translating for an international organisation like the United Nations implies that translators have to surrender their freedom of choice in favour of heavily conventionalised translinguistic resolutions. Consequently, the voice of the individual translator turns out to be less perceptible.

Besides, the foremost function of the translator changes. In a sense, she/he is converted into an institutionalised performer who must constantly seek consensus amid the contradictory agendas of all the parties.¹⁴ As a result, the product of the translating negotiation is religiously recorded so that the present and future factual state of affairs remains unambiguously defined (Baldinger, 1980: 93).

Furthermore, the team of official sworn translators must successfully bridge any political, ideological and socio-cultural schism which separates the conflicting parties. The reason is that officially authorised translations must not contain any loophole which may possibly be exploited by an unconvinced party. In a sense, the monofunction of the legal documents tends to apply also to the translations, especially, once all the approved language versions are officially ratified by the initial signatories.¹⁵

Hence, the official sworn translators are granted anonymity. For this reason, no party can possibly question the legitimacy of any language version. In a sense, it cannot claim that the official sworn translators of the opposing team of negotiators lack the essential qualifications required to produce an authoritative legal translation.

Although the official master documents are routinely proposed in English, French, Spanish, Arabic or Chinese at the United Nations, the certified translations ultimately command the same legal authority. Indeed, the notion of the 'source text' becomes immaterial to the officially permitted translating act. In a sense, the master legal document is no longer deemed the definitive reference once the translations are officially ratified.

The monofunctionalism of legal translations ensures that future readings positively remain a consensual enterprise. In contrast,

target readers of re-fictionalisations normally perceive all the target performances to be supplements to the original texts. In a sense, the imagined target reader of re-narrated fiction turns out to be a member of a cynical audience. This hypothetical target readership repeatedly questions the aptitude of the re-narrator and continually reminisces about the nature of the interference with the voice of the author.

For Grice, highly specialised semantic fields like any legalese depict language systems as capable of providing a quasi-perfect discourse (1989: 23). In a sense, all the statements of facts may possibly be erroneously perceived as “certifiably free from metaphorical implications” (Grice, 1989: 23). Equally, legal translations thanks to the use of rigid official narrative structures try to lessen any interpretative uncertainty in the mind of the reader, particularly, judges and juries.

Consider the Arabic translation of the master legal paragraph below taken from the Berne Convention for the Protection of Literary and Artistic Works (in Porter, 1991: 101),

26) ST2: The expression ‘literary and artistic works’ shall include every production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression, such as books, pamphlets and other writings; lectures, addresses,

sermons and other works of the same nature; dramatic or dramatico-musical works; choreographic works and entertainments in dumb show; musical compositions with or without words; cinematographic works to which are assimilated works expressed by a process analogous to cinematography; works of drawing, painting, architecture, sculpture, engraving and lithography; photographic works to which are assimilated works expressed by a process analogous to photography; works of applied art; illustrations, maps, plans, sketches and three-dimensional works relative to geography, topography, architecture or science.

TT2: Tushīr al-jumla “al-’a‘māl al-’adabiyya wa l-faniyya” ‘ilā kulli intāj fī l-majālāt al-’adabiyya wa l-’ilmiyya wa l-faniyya mahmā kāna uslūb aw shakl atta‘bīr fīhā, ‘alā sabīli l-mithāl al-kutub wa l-kutayyibāt wa anwā‘ ukhrā mina l-kitābāt; wa l-muḥaḍarāt wa l-khiṭābāt wa l-’izāt wa a‘māl ukhrā mushābiha; wa l-’a‘māl d-drāmiyya aw al-’a‘māl d-drāmiyya al-muṣāḥaba bi-lmūsīqā; wa r-raqṣ wa l-’urūd t-tarfīhiyya ṣ-ṣāmita; wa l-’alhān al-muṣīqiyya al-marfūqa bi-kalimāt aw ghayri l-marfūqa bihā; wa l-’a‘māl a-ssinimā’iyya bimā fīhā al-’a‘māl a-llatī tusta‘malu fīhā wasā’il mushābiha li-ssīnimā; wa a‘māl t-taṣwir wa r-rasm wa l-handasa wa n-naḥt wa n-naqsh wa ṭ-

ṭibā'a l-ḥajariyya; wa a'māl a-ttaṣwir bimā fihā l-'a'māl l-latī
tusta'malu fihā wasā'il mushābiha li-ttaṣwīr; wa a'māl al-fann
a-ttaṭbīqī; wa ṣ-ṣuwar al-'idāhiyya wa l-kharā'it wa t-taṣāmīm
wa l-mukhaṭṭa'āt wa l-'a'māl dhāt al-'ab'ād a-ththalātha al-
khaṣṣa bi-ljughrāfiyā aw ṭ-ṭūbūghrāfiyā aw l-handasa aw al-
'ulūm.

Gloss: Refer the-phrase “the-works the-literary and the-
artistic” to any production in the-fields the-literary and the-
scientific and the-artistic whatever was style or form the-
expression in-it, for way the-example the-books and the-
pamphlets and forms other of the-writings; and the-lectures
and the-speeches and the-sermons and works other similar;
and the-works the-dramatic or the-works the-dramatic the-
accompanied with-the-music; and the-dance and the-shows
the-entertainment the-silent; and the-compositions the-musical
the-accompanied with-words or not the-accompanied with-
them; and the-works the-cinematographic including the-works
which use in-it media similar to-cinema; and works the-
photography and the-drawing and the-architecture and the-
sculpture and the-engraving and the-printing the-stone-like;
and works the-photography including the-works which use in-
it media similar to-photography; and works the-art the-applied;

and the-photos the-illustrative and the-maps and the-plans and the-sketches and the-works have the-dimensions the-three the-relative to-geography or the-topography or the-architecture or the-sciences.

One notes that the master legal paragraph meticulously enumerates all the potential creative forms in art, literature and science which are protected by the Berne Convention. Accordingly, any target language version has to be as exhaustive and authoritative as the master legal article so that judges and juries from one country are able to reach reasonably similar verdicts analogous to any other copyright dispute in foreign courts of law. In a sense, the deictic range of each target form has to convey precisely what the master legal document refers to.

In addition, the signatories to the Berne Convention have to report immediately any liberal or contradictory reading, which may possibly jeopardise the rights of any artist, to the United Nations. That is why Nord thinks that all the conflicting parties ought to unambiguously state their intentions in advance so that the equifunctionality of all the multilingual legal texts stays stable and secure for a reasonable period of time (1997f: 53).

Conversely, there are various cases during the rewriting of non-fictional works wherein the subjectivity of the translator

consistently manifests itself. For instance, the rewriting of texts which are aimed at the popularisation of important issues stipulates that the translator turns into a highly visible character. In a sense, she/he ought to play a prominent role all through the re-contextualisation of the projected target situationality.

For this reason, Bhatia indicates that the (re-)writer who seeks to popularise a particular topic usually looks for the most common denominator which will bring an audience together by means of the implementation of a verbal strategy called “easification” (1997: 209). In other words, the rewriter must adjust the source universe of discourse to the target socio-cultural setting so that the average target addressee can effortlessly comprehend the message.

In contrast, legal translations are cases of factual and technical rewrites which frequently reproduce the same formulaic patterns across languages and cultures, especially if the translation event occurs within the enclosed setting of an international body like the United Nations. Regularly, the textual norms of the master legal document tend to be methodically replicated in the various language versions.¹⁶ That is why the legal text is habitually deemed to be a rigid form of discourse. In a sense, only the initiated reader can access all its intricacies.

Legal translation projects have a propensity to re-define the status of the translator. Hence, she/he is obliged to stay invisible.¹⁷ In fact, the legal translation event within the sheltered setting of an international organisation like the United Nations turns the official sworn translator into a ghost-rewriter (De Beaugrande, 1994: 8 and 15).

In this case, the invisibility of the translator entails that the outcome of the legal rendition event is a reflection of the concerted contribution of numerous active partners. In other words, officially authorised translations stipulate that the significance of the notion of authorship becomes immaterial while the re-narration of fiction desperately cries for the visibility of the voice of the translator.

Accordingly, any community of official sworn translators is not accountable to any outside institution. In a sense, the responsibility for any mistranslation of the master legal document falls on the shoulders of the international institution which recommends the ratification of the various proposed language versions.¹⁸

Moreover, Dollerup explains that the reconstruction of textual parity is undeniably a complicated bicultural communication proposition (1996: 306). Ross adds that legal translations turn out to be impersonal in character in that they are often part of “a system of circulation and control” which should involve the official

sworn translators themselves who by repercussion become also “members of an ethical and political *régime*” which strives to disseminate a particular discourse (1996: 345; and Williams, 1992: 91) (Emphasis in original).

As a conclusion to this section, one can argue that the rewriter of the legal text attests that the Pavlovian language reflex tends to manifest itself all through any institutionalised translation (Skinner, 1957: 29). In a sense, the rewriter turns into a socio-political performer who partakes in the propagation of sanctioned verbal values. Equally, the translator is able to subdue his/her ego in favour of a consensual target solution which satisfies all parties.

In the following part, I will assess how the translator’s displaced perspective of reproduction relates to the author’s immediate context of situation.

3. 2. Situationality of translating act

In this part, I will examine the perspective of re-use of the translator in connection to the immediate context of situation of the author. The reason is that it is thought that the source sequence of events is operationally grounded in the real and/or imagined setting of the writer. I will draw on Nida (1964), Lyons (1977), Halliday (1978), Nystrand (1987), Segal (1995), Lehtonen (2000) and Hanks (2000).

Walpole indicates that the response to the text may be deemed undemanding if the reader believes that the events, which the protagonists complete, are set within the parameters of a recognisable environment (1941: 106). In other words, the text needs to reverberate appropriately with circumstances familiar to the average reader in terms of the physical, linguistic, literary, poetic, political and socio-cultural invariables so that accurate signification can be sustained among the members of a speech community.¹⁹

For this reason, the translator is obliged to interpret the original deictic grounding of the author in relation to target system-specific requirements. Besides, the translating operation is not a case of straightforward face-to-face communication situation. In other words, the translator engages with the source context of situation on the basis of a multifaceted text-to-text relationship. Hence, the eventual target re-contextualisation might either preserve or modify the original situationality.

Lehtonen compares the function of the text to personal pronouns in that the interpretation of the latter is habitually deduced from the immediate context of situation of the speaker similar to the manner by means of which the reader interacts with the former (2000: 110). Hence, the translator has to evaluate the latent contradictions which

may possibly arise out of a deficient target re-contextualisation procedure all through the bilingual and bicultural verbal interaction with the source textuality.

In an examination of how writing has changed the consciousness of language users, Hirsch explains that the printed text has generated the linguistic phenomenon of “context-free” discourse (1977: 21-23 and 26). In a sense, the interpretation of the text on paper happens to cut off the reader from the immediate context of situation of the writer.

Moreover, the autonomy of the text has gained ground among many psycholinguists. The reason is that it is only face-to-face speech situations which are operationally grounded in the concurrent environment of the speakers (Nystrand, 1987: 200). Accordingly, they contend that the text as a rule is constructed for the purpose of a “**context of eventual use**” (Nystrand, 1987: 200) (Emphasis in original).

Similarly, Bühler in an analysis of the representational function of language argues that the text is “synsemantically independent (or self-supporting)”, that is to say, it can stay free from the influence of the context of production of the writer (1934/1990: 418).

In contrast, Nystrand thinks that the doctrine of the autonomy of the text is flawed because the writing context is erroneously

supposed to be continuously tied to the immediate surroundings of the author (1987: 207). Accordingly, I will argue that the translating operation is primarily founded on a text-orientated restoration of the original deictic field, be it immediate and/or displaced.

The configuration of any equivalence is dependent on the customary fractional recovery of the source deictic grounding. That is why I will contend that the contextualisation of the text by the author along with the re-contextualisation course of the target version can separately sustain, relatively speaking, the same original situationality.

Moreover, the target deictic re-grounding habitually occurs by means of an intertextual dialogue. In a sense, the source text sustains an actual context while the emerging target textuality attempts to reconstruct a potential setting.²⁰ This transcontextual restoration is typically based on a slanted target deictic rearrangement.

Nonetheless, it is not yet absolutely clear if the translator operationally decontextualises some aspects of the emerging target textuality away from the immediate situationality of the author in order to re-contextualise functionally the projected target setting in line with the socio-cultural expectations of the imagined target

audience. Foley in an analysis of the cognitive implications of literacy explains that the text is:

“claimed to favour a decontextualized vantage point on language (...) removable from its place and time of composition and freely interpretable, potentially ascribable to a multiplicity of authors and available to readers of diverse social backgrounds.” (1997: 418)

In other words, the immediate context of production of the author seems to be “functionally irrelevant” to the prospective reader as Nystrand puts it (1987: 205). On the contrary, Nida asserts that the text is apt to be successively upheld by immediate, transferred and/or displaced situationalities for the duration of the translation event (1964: 31-32).²¹

Accordingly, I will argue that the translator consecutively experiences three modes of (re-)contextualisation during a single translation event. Firstly, the source text represents the immediate printed setting out of which the target deictic points of focus of the translator emerge.

Secondly, the transtextual movement of the translator is essentially characterised by frequent successive transfer operations wherein written source cues are tentatively relocated to an emerging target textuality. Thirdly, the re-contextualisation of the

target version tends to maintain effectively its eventual displaced target deictic re-grounding once the rewriting act is finished.

In point of fact, the context of situation of the author according to Lyons turns out to be a theoretical construct (1977: 572). In a sense, readers essentially want to believe that the text is closely tied to a concrete setting. That is why it is understood that the literary and socio-cultural aptitude of the reader regularly fills in countless situational blanks that the author intentionally or inadvertently leaves in the text.

Furthermore, the reader interprets the imagined and/or real context of situation by means of the confiscation of the deictic centre of the author, namely, the I-here-now coordinates of the context of production (Galbraith, 1995: 23). That is why it has been mentioned earlier that the translator-reader also reconstructs the target deictic field out of the appropriation of the immediate source verbal cues.

Effectively, the translator manipulates the situationality of the author in order to generate a sustainable target re-contextualisation. For this reason, the intermediate draft versions are merely deemed emerging target textualities because they stay momentarily suspended between the source and target universes of discourse in anticipation of the translating process to finish.²² Besides, the main

task of the translator resides in the adequate appropriation of the source real and/or fictitious deictic context of situation and the reconstruction of a viable target situationality.

The target deictic re-grounding is founded on personal, spatiotemporal, textual, literary, poetic, political, ideological and socio-cultural moves which often turn out to be intrinsically inconsistent and unpredictable. Hence, any conquering target deictic re-contextualisation must properly attempt to connect the proposed target version with the habitual reading patterns of the prospective target reader.

In this instance, the bilingual and bicultural proficiency of the translator seems to play a critical part in the source-to-target re-enactment procedure. In a sense, the eventual target setting has to interrelate assertively the target account of the source state of affairs to the socio-cultural milieu of the target audience.

Hanks indicates that the contextualisation act is relatively steady thanks to the vital indexical grounding which deictic expressions successfully accomplish with reference to an existent and/or imaginary extralinguistic world (2000: 6). Therefore, the translator subject to performance-specific circumstances can only just manage to assemble together second-hand what the author initially

designates. In a sense, the re-contextualisation procedure is often dependent on the receptive aptitude of the translator-reader.

Moreover, the restoration of a satisfactory source-to-target re-contextualisation depends on the nature of the compromise between the implied author, the engaged translator and the hypothetical target reader. However, target performances as an exceptional literary genre need not be fussily evaluated as to whether or not the translator can flawlessly handle all the source particulars in order to recuperate the entire original deictic grounding. Indeed, this transcontextual undertaking is impossible to achieve with perfection.

Hence, the re-narration and re-characterisation manoeuvre often calls for an extensive source-to-target discursive revision of the story-world of the author. In fact, the translator on average has to re-create an alternative narrative world which may possibly conflict occasionally with the source textual model.

Regularly, a variety of target options tends to appear as a verbal response to the original extralinguistic deictic grounding which the author puts together. Thus the target linguistic system is liable to challenge the articulated source situationality in terms of what type of target choices will happen to be effective in due course for the target context of situation.

Furthermore, the target rearrangement of the deictic coordinates of the author ought to be deemed subjective moves. In a sense, the source textuality understandably turns into a logocentre which is apt to trigger justifiably various slanted re-contextualisations.²³ Consequently, the source real and/or fictitious context of situation is often responsible for the genuine appeal for several target textualities which will stabilise the inadequacies of one another (Sternberg, 1983: 298).²⁴

Consider the Arabic target performance of the source passage below by Rosenfeld (1996: 51),

27) ST1: If you wish to be a part of a community centered around a neighborhood, you'll enjoy a number of benefits, such as familiar faces to greet as you walk down the street, or someone to feed your cat when you go on vacation. But you'll also find yourself mowing an elderly neighbor's lawn or keeping a watchful eye on the local kids playing in the neighborhood.

TT1: Idhā raghibt an tushārik al-jūrān fī hayyin mā lil-'istifāda min 'iddat mazāyā ka'an yata'arrafa 'alayk afrāduhā wa yusallimū 'alayk wa anta tasīru fī sh-shāri' aw taṭlub min aḥadihim an yuṭ'ima qiṭṭatak athnā'a safarik. Kamā annahu mina l-muḥtamal an yaṭluba minka jāruka l-musinn an taquṣṣa 'ushba ḥadīqatih aw an taḥruṣa l-'aṭfāl khilala fatrati la'ibihim.

Gloss: If wish-you to participate the-neighbours in district any to-the-enjoyment of several benefits like recognise-you members-its while greet-you and you walk in the-street or ask-you any one-of-them to feed cat-your during holiday-your. Just-as it-is from the-possible to be-asked by neighbour-your the-elderly to mow grass garden-his or to look-after the-children during period play-their.

One notes that the author compares the virtual behaviour of the membership of an online community with what is expected from a neighbour in various imagined societal scenarios which she/he might perhaps find herself/himself in. In a sense, the author illustrates how an American middle-class neighbour will respond to a series of local issues.

Therefore, the translator may possibly deem these imagined source situationalities to be inappropriate for the eventual socio-cultural milieu of the target addressee. In a sense, the translator may deliberately decide to change the probable source societal state of affairs because the main objective of this translation event is the popularisation of the use of online communities as a tool for research and not the acquaintance with the American way of life.

Besides, the translator usually hopes that the prospective target reader will confidently engage with a target version which is

contextualised in some familiar surroundings. In a sense, the end justifies the translation approach in the course of the summing up of the source message. That is why this essential textual arrangement cannot be said to represent an act of treason.

Moreover, some source genres tend to tolerate a number of intuitive omissions coupled with some informed additions to the target performance. For this reason, the translator is not constantly obliged to adhere staunchly to the source authority in order to justify every target decision. In a sense, the main focus of the translator should be on whether her/his discretion might radically modify the function of the source genre or not.

For the author, the source extralinguistic circumstances constitute possible worlds. The reason is that the main objective of the source message is to emphasise that members of an online community are expected to conduct themselves appropriately like any trustworthy neighbour will properly behave within the confines of an American middle-class borough.

Delisle assertively argues that any manipulation of the source extralinguistic circumstances should not be deemed a betrayal of the author given that translators generally operate within the limitations of divergent target based socio-cultural surroundings (1982: 67). Accordingly, the translator needs to decide whether or

not the source societal particulars are applicable to the characteristics of the eventual target facts.

It has been mentioned earlier that each source genre is liable to undergo different degrees of omissions, additions and manipulations. Hence, every rewrite needs to take into account the habitual expectations of the target addressee. That is why Trosborg contends that the translating act must not continue to be constantly governed by the unspoken reality of a competitive source extralinguistic world (1997: 146).

At some stage, the target re-contextualisation has to dissociate itself from the original setting. In a sense, the rewrite must seek to sustain its own workable frame of reference. Accordingly, a number of original extralinguistic situationalities ought to be adjusted to the socio-cultural milieu of the target readership, especially if the source genre sanctions the contextual management of the target product.

Besides, some source contextual frameworks are excessively culture-specific. In these cases, the associated framework should be understood as “the immediate social field of space and time, perception, orientation, and participant engagement in acts of reference” (Hanks, 2000: 69). That is why the translator is obliged to be disloyal occasionally to the author for the sake of the target

addressee. In a sense, the translator must appropriately re-structure the target situationality in harmony with the time-honoured target socio-cultural field of natural orientation.

Aware of the critical socio-cultural grounding of the text, Halliday indicates that every situationality not only represents an act of inclusion of persons, objects, events and processes but also stands for various operations of exclusion (1978: 29). Hence, the translator as a social performer is inclined to deem inappropriate some source extralinguistic situations subject to the adequate function of the target outcome.

As a conclusion to this section, it seems that what is of pertinence to the dissemination of knowledge by means of the translating activity is the likely successful exploitation of the facts by the target reader. Hence, the translator needs to re-contextualise agreeably the source situationality so that the hypothetical target addressee may possibly appreciate that there is effectively a genuine connection between her/his real world and the narrative-world. In the following section, I will examine the intertextual nature of the translating procedure.

3. 2. 0. Intertextuality of target version

In this section, I will demonstrate how the emergence of the target version by means of textual derivation turns out to be not a

literary exception. I will also explain why this overt intertextual contact is not unique in that all textualities are to some degree related to one another. I will mainly draw on Hermans (1985), Jakobson (1984c/1990), Sager (1994), Venuti (1995), Nord (1997), Foley (1997), Lehtonen (2000), Hanks (2000) and Ong (1982/2002).

The principal objective of the translating activity is to transform foreign literatures into readable textualities and alien cultures into accessible worlds. Therefore, the translating process can be justifiably deemed the most explicit and unique intertextual act. In a sense, other less perceptible forms of derivative literature are unjustly considered as original products.

Nevertheless, Ong in his analysis of the closure of the text explains that:

“a text cannot be created simply out of lived experience. A novelist writes a novel because he or she is familiar with this kind of textual organization of experience.” (1982/2002: 131)

Ong also suggests that the invention of the printing machinery has emphasised the values of two idealist arguments in favour of both the ‘originality’ and ‘uniqueness’ of the writing act (1982/2002: 131).

For this reason, most translation theorists often seem to construct their notional models on the premise that the translating act has to justify continuously its *raison d'être* with reference to well-known pre-texts. However, they hardly ever consider whether or not these pre-texts are themselves probably covertly related in one mode or another to other earlier unknown textualities.

In Addition, Hanks classifies the text into two major categories (2000: 166). Firstly, pre-texts are supposed to assist readers with familiar textual configurations of the actual manuscript in front of them; and, secondly, after-texts are assumed to follow the publication of the original copy either in a well thought-out plan or in a haphazard mode in order to provide readers with critical appraisals (Hanks, 2000: 166).

Accordingly, one can at this moment claim that the translating act is also not an exceptional outcome of the intertextual procedure, be it explicit or implicit. In a sense, all textualities are either overtly or covertly re-creations of earlier literary precedents. Therefore, the isolationist position as regards the originality of the text ought to be officially considered as unreasonable. Indeed, the target text turns out to be one form of intertextual product along with numerous other imitative rewritings.

Moreover, Snell-Hornby defines the text as a *Gestalt* (1995: 542). In other terms, it is a multifaceted structure which is made up of more than the mere sum of its parts (Snell-Hornby, 1995: 542). That is why the most distinctive attribute of the text turns out to be not its supposed autonomy. The reason is that all textualities are unevenly interconnected with one another within various literary and socio-cultural systems.

Jakobson argues that it is not only the text which is naturally derivative (1984c/1990: 94). Surprisingly, it is language itself as an abstract system which is also remarkably dialogic in character (Jakobson, 1984c/1990: 94). In a sense, language systems are not exclusively self-contained monologic structures. That is why they tend to be reliant on dialogic configurations coupled with rational lexico-grammatical and textual patterns.

Furthermore, Ortega Y Gasset adds that the autonomy of the text is an inaccurate proposition in that different authors are able to write about the same real or imaginary extralinguistic realities by means of the utilisation of near-synonymous textual structures (1992: 106).

Moreover, the independence of the individual text is undeniably an ill-considered suggestion. In a sense, it is understood that the

reader habitually interprets the actual text in front of her/him with reference to other associated textualities.

That is why the touchable text is liable to trigger a variety of literary and poetic experiences which the reader has so far had. Accordingly, she/he is predisposed to contextualise efficiently the actual narrative in alliance with a range of comparable textual structures and plots.

Besides, the reading of the text turns out to be highly flexible. In a sense, the interpreting act happens to be reasonably an open-ended socio-cultural procedure. However, the text does not pragmatically tolerate an all-embracing deviation from earlier reputable explanations. Hence, the text tends to prefer to interact, dialogically speaking, with other closely identical literary works.

For this reason, Lehtonen argues that the reader normally comes into contact with the text in the company of a predetermined assortment of literary, poetic, political and socio-cultural assumptions in mind (2000: 111). Therefore, Lehtonen convincingly contends that “reading begins well before the first word of the text is read” (2000: 120).

Accordingly, one can also assume that the four translation events, which make up the corpus of this thesis, were adequately performed with reference to how other analogous target textualities

had been successfully produced in the past. Therefore, the essay “Online communities as tools for research and reference” written by Rosenfeld (1996) is intertextually associated with other identical texts which touch on the subject of virtual resources.

Besides, the paper is itself part of the textbook *The Internet Searcher's Handbook: Locating Information, People, and Software* which meticulously tackles this issue (Janes, Morville and Rosenfeld, 1996). That is why the interpretation of the source text should not only improve with time but also unfold in space. In a sense, the translator as a well-informed reader needs to be cognizant of the thematic relationships which are extremely pertinent to the improvement of her/his current translating act.

Similarly, the translation of Ibn Ziad's speech must also be undertaken with reference to the dominant socio-political attitude which shaped the fast dissemination of Islam throughout a vast geographical area shortly before the commencement of the conquest of the Iberian peninsula (in Al-Maqqari, 1949: 225-226). Effectively, the translator as a rewriter of history needs to re-enact cautiously the exact ideological framework within which the Muslim conquerors operated at the time.

Correspondingly, the reading of the short story *Bidāyāt Min Harf Al-yā'* [Beginnings from the Letter Y] written by Ibrahim

Jabra ought to be contextualised effectively in association with other related fictions which deal with the intricate issue of the Israeli-Arab conflict (1989: 203-220).

Indeed, the translator as a well-versed re-narrator must not block the anxiety of influence, which authors seem to suffer from, because all re-fictionalisations are both dialogic and imitative by definition (Bloom, 1973). Hence, the veteran re-narrator habitually promotes all the intertextual similarities and honourably suppresses any uninspired reproduction.

Equally, the official sworn translator as an active member alongside a team of negotiators also needs to interpret exactly, for instance, the Berne Convention for the Protection of Literary and Artistic Works with reference to the counsel which she/he receives from the other experienced partners all through this typically highly communal and officially authorised translation event (in Porter, 1991: 101-108). In effect, the precise correlation between all the ratified language versions of the Berne Convention has to be with the intention to achieve cooperatively terminological uniformity coupled with textual parity.

Subsequently, the master legal document can no longer be considered as the only approved and authentic reference. In a sense, all the ratified language versions can be equally used in any

court of law. That is why the official sworn translator as a knowledgeable witness to the officially permitted translation event must effectively ensure that no potential intertextual gaps may possibly develop between all the various proposed language versions.

Meanwhile, Hanks argues in favour of the intertextual character of the text because he categorically asserts that:

“each text is an intertext, an object whose meaning potential was realized in the context of other texts, under certain discursive conditions.” (2000: 13)

In other words, the text is a fragmentary passage whose actual signification tends to be satisfactorily appreciated by readers simply by means of the latent correlation which it tentatively engenders with reference to other analogous textualities.

Similarly, Nord indicates that the personal and spatiotemporal gap which in due course loosely disconnects the source universe of discourse from the target version ought to be re-evaluated in terms of the former being essentially an antecedent offer of information which the latter restructures into a substitute textual model (1997: 31-32). Equally, Sager also explains that any rewrite is effectively an alternative restoration of merely the most identifiable and recoverable source forms (1994: 117).

In point of fact, the translating act in essence exemplifies the requirements for an intertextual motivation for all literatures. In a sense, each author is liable to be inspired by preceding literary products at the same time as every translator is animated by an aspiration to rewrite successfully foreign literatures.

Accordingly, both the writing and translating acts are multifaceted literary and socio-cultural enterprises which are neither autonomous nor neutral. Indeed, the (re-)writing operation is heavily dependent on both a biased manipulation as well as a politicised intervention into existent universes of discourse.

Moreover, the absence of “deictic simultaneity” between the instantaneous writing time of the author and the displaced point of focus of the translator inevitably creates a logically unbridgeable intertextual divide (Lyons, 1977: 685). That is why most rewrites regularly cry for contemporary target performances which may possibly bring out all the hidden nuances which are involuntarily overlooked by previous translators.

Therefore, the intertextual nature of the translating operation is understandably conducive to performance-orientated inadequacies coupled with language based mismatches. In a sense, it is extremely complicated for the exiled point of orientation of the translator to capture comfortably as well as simulate efficiently all

the cognitive circumstances which characterise the homely deictic centre of the author.

As a result, the target version develops into a complementary metaliterary product. Besides, it is predisposed to correspond to an open-ended type of inventive rewriting which seeks to seize dramatically the literary and poetic position of previous textualities even though most translation critics are inclined to evaluate all the re-narrations with reference to the original texts.

For this reason, Gentzler enthusiastically contends that all translations without delay must overcome the identity crisis which they undeservedly suffer from (1993: 91). He also adds that once the translating operation is finished, the translator must unequivocally announce publicly the independence of her/his target performance (1993: 91).

This suggestion is indirectly meant to ensure that all re-narrated literatures promptly seek to adjust to the most recognised target textual traditions. That is why Hanks indicates that the most successful texts tend to demonstrate an “unbounded process of interaction” between literatures, societies and cultures (2000: 169). Hence, the target textuality needs to turn also into a metatext which aspires to be intimately tied to other comparable metaliterary products.²⁵

Undeniably, the notion of the intertextuality of the text disrupts the doctrine of literary and poetic originality. As a case in point, the translating activity is a vivid illustration of how new textualities can be reconstructed out of the body of another existent text. However, Hermans knowledgeably disputes the principle of the authoritative source text (1985: 9). He argues that translation theorists, readers and literary critics alike must not develop a:

“transcendental and utopian conception of translation as reproducing the original, the whole original and nothing but the original.” (1985: 9)

Instead, they should regard the rewriting act as forming part of an ancient tradition of literary, poetic and cultural exploitation. In a sense, the supposed supremacy of the original form must be regularly questioned since all literary products are directly or indirectly innovative versions of earlier textualities.

Indeed, all literatures are a form of mimesis. Hence, both the rewrites and re-fictionalisations turn out to be obvious models of straightforward intertextual movements. That is why they are liable to be frequently re-articulated into other up-to-date textual configurations.

Furthermore, the intertextual reality of all the operations of mediation implies that a variety of aesthetic dialogues can be

sustained with the same text.²⁶ Hence, the rewriter is able to re-invent acceptably the voice of the author according to her/his current needs. Moreover, Hewson and Martin concur that all the overt intertextual contacts by means of the translating movement should preferably be liberal (1991: 29).

Accordingly, the translator ought to challenge repeatedly the merits of the recommended formal correspondence. Besides, she/he must constantly defy the rigidity of the source syntagmatic axis with alternative modes of re-narration. In a sense, all the rewrites need not everlastingly maintain their low status because they are explicitly the result of “*secondary communication situations*” (Gutt, 1991: 73) (Emphasis in original).

Equally, Sager indicates that the reputation of the translator as an expropriator of source textualities must not demote her/his standing in the face of the author (1997: 37-38). Indeed, the translator must argue in favour of a new and improved status for her/his profession. The reason is that she/he is an engaged partner who strives to promote the eminence of foreign authors, unknown literatures and alien cultures.

Similarly, Devy adds that the text should be evaluated in the light of the Indian literary tradition which deems any narrative to be ceaselessly subject to the force of transmigration (1999: 187).²⁷

In a sense, signification should be free to move about from one textual body to another exclusive of any prominence unjustifiably given to spatiotemporal precedence as an evidence of the authority of one form over another.

Therefore, the translating act should be perceived as forming part of an uninterrupted movement of texts from one socio-cultural practice to another. Besides, the belief in this tradition adds a notable edge to the translation event. For this reason, Steiner thinks that the translator must proclaim the rewrite to be her/his personal trophy (1975: 402).

In contrast, Barthes believes that interrelated texts tend to coexist serenely side by side (1976: 4). In a sense, it is simply the target reader who considers textual cohabitation to be a sensible reminder that there may possibly be somewhere a number of textual forms which are more authoritative than the one in front of her/him. This subliminal indication should not, however, demoralise the translator who must be resolute about the self-sufficiency of her/his rewrite.

The seasoned translator tends to deconstruct gently the personal and spatiotemporal stance of the author in order to reconstruct efficiently a special model about the original narrative. For this reason, the legitimacy of some rewrites is likely to be problematic.

In a sense, the cynical target readers are conscious of the existence of an earlier inaccessible textuality which they desperately wish to have one day directly access to if they are no longer monolinguals.

Consequently, the response of the hardened target readers to the slanted intertextual moves of the translator is reliant on a sceptical appreciation if not altogether a challenge as regards the virtues of the proposed rewrite. The reason is that the translating act for even the average target reader continues to symbolise a movement from the unknown and unfamiliar to the known and familiar.

Moreover, Norton indicates that it is still impossible for the ordinary target reader to conceive of the translating act as something else but a biased restoration of an authoritative source text (1984: 18). However, Ballard argues that the major mission of the translator is the rejuvenation of ancient literatures (1993: 19). The reason is that she/he is obliged to consider carefully the changing aesthetic desires of the prospective target audience.

As a rule, intertextual dialogues tend to engender innovative reading experiences. In a sense, the target products have a propensity to espouse earnestly the current target literary, poetic and socio-cultural values.

In the meantime, Muhawi argues that the target versions are definitely texts in exile.²⁸ That is why they are predisposed to be

present as a provisional replacement for the source forms which are absent under duress.

Besides, Venuti believes that the translating activity is certainly similar to other less explicit intertextual dialogues (1995: 15). For this reason, he explains that “every work appropriates other works to some extent” (1995: 15).

As a conclusion to this chapter, one can argue that the translator tends to entertain a range of verbal approaches in the face of the most distinctive features of each source genre. That is why text types consistently trigger a finite assortment of translation strategies.

Besides, the translator interacts with the profile of the source genre in the same mode as speakers in a monolingual speech community use attitudinal deixis in order to distribute adequately political roles and allocate effectively social status intended for the identification of addressees.

Moreover, the verbal behaviour of the translator is not only goal-directed but skill-driven as well. In other words, the translator either formally or informally plans the source-to-target moves in the light of what the source text activates in her/him as an informed reader.

For this reason, any identifiable source attribute tends to correspond to a rigid script which the translator can uniformly respond to. In a sense, the source genre to some extent predetermines the linguistic, literary and poetic characteristics of the translating practice.

Any genre turns out to be a fairly stable text type. That is why the translator can confidently orientate the target universe of discourse towards the most reputable target norms. Furthermore, the personality of each intertextual dialogue tends to reverberate with how other analogous translating problems were previously solved. In a sense, the subjective experience of the translator and her/his assumptions as regards the standing of any literature and culture are apt to develop into a socially motivated and reliable translating model.

In addition, the translator is a re-focalliser who incessantly hops from one source deictic standpoint to another. As a consequence, she/he is obliged to appropriate one-sidedly the zero point of orientation of the author prior to the allocation of the most suitable voice for each target re-characterisation.

In fact, the original deictic field, be it real or imagined, has to be satisfactorily re-contextualised so that the transferred deictic dimensions hold on to target system-specific constraints. Besides,

it is well-known that the verbal behaviour of the translator is intimately dependent on the restrictions of the displaced target point of orientation from where she/he as a performer must closely stalk the fixed or free-flowing deictic centre of the author.

For this reason, the expropriation act turns into an intricate psychological procedure which is performed on the deictic centre of the author. Hence, the re-focalsiser develops into an insider who familiarly tracks the vision of the author as regards a fictitious and/or real extralinguistic world.

Consequently, the egocentricity of the author tends to be variably re-anchored from the second-hand position of the deputy re-narrator. Effectively, the management of the re-focalisation act is a multifaceted verbal manoeuvre which regularly culminates in critical target verdicts which the translator carefully executes in reaction to the proposed story-world of the author.

Furthermore, the translator-reader participates in the work of fiction as a knowledgeable re-narrator. She/he has to occupy a variety of conflicting narrative positions. That is why the impact of the re-narrator on any work of fiction is undeniably a reality. In a sense, the re-narrator not only faithfully re-fictionalises the source sequence of events but also occasionally manipulates antagonistically the make-believe world of the author.

Therefore, the source extralinguistic world tends to be critically re-narrated into an acceptable target state of affairs. In a sense, the instinctive partisanship of the re-narrator is liable to play an influential role in the re-enactment of the original narrative model.

Moreover, the translator ought to be a cultured reader of literatures. In a sense, she/he essentially creates a new target audience for the source text whenever she/he innovatively proposes a fresh target re-fictionalisation. For this reason, the fictional reality of the author tends to be partially adapted and often manipulated so that the recommended target version may approximately fit in with the expectations of the average hypothetical target addressee.

Moreover, works of fiction habitually tolerate novel target re-narrative modes which tend to challenge the invented source state of affairs. Therefore, any target literary and poetic proposition represents but one possible re-embodiment of the imaginary world of the author among countless promising reincarnations.

Sometimes, the literary, poetic and socio-cultural convictions of the re-narrator impose a dogmatic re-fictionalisation which may subsequently turn into an authoritative target product. Indeed, some experienced translators frequently endeavour to mimic the voice of the charismatic authors.

The reason is that the translator may wish to avoid the imposition of her/his eccentricity even though she/he is a major protagonist in the target story-world. In a sense, she/he may simply want to manage properly the plurality of conflicting source voices without any perceptible intervention. Hence, one can argue that the nature of the management of the polyfocalisation of the source characterisation determines whether or not the re-narrator aspires to play a prominent role in the target version.

Additionally, the translator is also a learned rewriter who enthusiastically partakes in the dissemination of knowledge and understanding. However, the rewriter of works of non-fiction turns out to be less interventionist than the re-narrator of fiction in that the former is habitually required to recount accurately factual state of affairs whereas the latter is not as a rule constrained in her/his re-enactment of the source make-believe world.

As a result, the voice of the individual rewriter becomes less dominant because the mainstream system-to-system solutions turn out to be dependent on heavily conventionalised forms, especially if the translation event happens within the sheltered setting of an international organisation like the United Nations. That is why the official sworn translator turns into a faceless bureaucrat whose

ghost-rewrites are stringently controlled by a team of conflicting negotiators.

Moreover, the circumstances of the translation event are primarily founded on face-to-text bilingual and bicultural communication situations. For this reason, the source immediate context of situation is both tardily and indirectly re-visualised by the re-focaliser thanks to the deictic field of the text which upholds the extratextual dimensions, be they real or fictitious, and intratextual texture. Therefore, the translator turns into the manipulator of the source deictic grounding which needs to be adequately re-positioned in harmony with household target surroundings.

Inevitably, some aspects of the source situationality are bound to be functionally re-contextualised to suit the habitual linguistic, literary and poetic experience of the hypothetical target reader. In a sense, the natural zeal of the translator intended for the intervention in the source universe of discourse may well seek to decontextualise operationally some facets of the original vantage point of orientation in favour of a target based outlook.

It is understood that the immediate context of production of the (re-)writer is functionally irrelevant to the estimated context of reception of the imagined target reader. That is why the translator

has to fill in adequately countless source situational blanks in order to sustain satisfactorily a self-sufficient target re-contextualisation.

Therefore, the offering of a manipulated target situationality must no longer be considered to be perpetually suspended between the source and target universes of discourse. In a sense, the subjective moves of the translator should be in due course deemed the creator of a newly fashioned bond between the real world of the prospective target reader and the re-narrated story-world.

Certainly, the translating act turns out to be an overtly frank transtextual procedure unlike other covert mimetic reconstructions of earlier literary products. In a sense, the (re-)writer does not truly create a new textuality simply out of her/his personal lived experience. She/he formally or instinctively plans the (re-)writing strategy prior to the rebuilding of the intertextual bridge with earlier pre-text(s).

Accordingly, the target version is believed to hold a dialogic relationship not only with the original text which inspired its formation but also with earlier textualities which tackle identical themes using comparable narrative modes. Therefore, notions such as originality and inimitability should really be inadequate propositions for any translation theorist to rely on because every text is directly or indirectly a mimesis of other earlier textualities.

In the following chapter, I will evaluate the intersubjective processes which are intrinsic to source-to-target choice-making. Afterwards, I will examine how the rigid linearity of the source text impacts on the usability of numerous viable target options.

¹ See De Beaugrande's analysis of other textual processes (1980: 197 ff.).

² See how and why the conversation maxims regulate the verbal behaviour of all the participants in speech situations (Grice, 1989: 26-27).

³ See Muhawi's comparison between univocality and plurivocality in the translation of folktales (2000: 110); and see also two figures on the windowing of the deictic centre for the purpose of achieving a particular perspective (Zubin & Hewitt, 1995: 132-133).

⁴ There are, however, some exceptions to the habitual physical absence of the author during the translation event. Nawal El Sadaawi and her husband Sherif Hetata form an author-translator couple. Hetata in his lecture "Breaking Barriers" held at the University of Edinburgh in 1999 confesses that without a daily question-and-answer session with his wife about some aspects of her discourse, he would not be able to overelaborate sometimes in his translations about things that she does not actually say in her works.

⁵ See Lutzeier's argument about the possible existence of worlds as mind-dependent realities (1981: 77-79).

⁶ In this case, I refer you to the literalist translation strategy espoused by European Renaissance translators who used to respect

religiously both the form and content of the source text (Hermans, 1997: 32).

⁷ Compare with ordinary narrative modes (Engel and Whitehead, 1990).

⁸ Baker thinks that the verbal behaviour of the translator in her/his mother tongue is carried over during the translating activity. She argues that the writing and translation patterns of Peter Bush and Peter Clark show similarities in form during the two activities (personal notes from Mona Baker's lecture entitled "Using corpora in Translation Studies" held at the University of Edinburgh on the 23rd of February 2001); and see also Baker (2000).

⁹ Compare with Etkind's six other configurations of the translating act (1982: 18-27).

¹⁰ Baudelaire explains the reasons why he chose to translate Edgar Poe and the affinity he feels for his work in a letter addressed to Théophile Thoré in 1864. He writes: "Well! I have been accused of imitating Edgar Poe! Do you want to know why I have been enthusiastically translating Poe? Because he is like me. The first time I opened one of his books, I was enchanted and delighted to read not only the subjects that I had dreamt about but also SENTENCES that I had thought of and that he had written twenty years before I did." (Block, 1981: 120) (Emphasis in original) (My translation).

¹¹ As an example, Davidson lists numerous rewrites of *Astérix en Corse* by many English translators (unpublished M.A. dissertation submitted to the University of Edinburgh, 1999: 23).

¹² See Bloomfield's definition of the notion of displacement (1933: 30).

¹³ See a comparison between the narrating-I and the experiencing-I (Fleischman, 1990: 219).

¹⁴ Compare legal translations with scientific truth and evaluate the result in relation to the notion of consensus (Upton, 1941: 154).

¹⁵ For further details about the significance of the ‘monofunction’ of the text, see “Functionalism in translator training” by Nord (1997).

¹⁶ Compare with the adoption of Western scientific and legal norms by Arab translators (Williams, 1992: 91); and see also Skinner’s analysis of the Pavlovian reflex as it manifests itself in the verbal behaviour of many language users (1957: 29 ff.).

¹⁷ Compare with the role of the translator of science papers as defined by De Beaugrande and Dressler (1981: 186).

¹⁸ See “Language work at the European Union” by Dollerup (1996); and compare with “Translation in Czechoslovakia” by Levý (1967).

¹⁹ See two definitions of the notion of ‘context’: one by Ullmann (1951: 61) and the other by Nida (1964: 48).

²⁰ Compare with Upton’s argument in favour of the notion of ‘matrix’ which is more generic a concept than context (1941: 89).

²¹ Read “An introduction to the nature of meaning” for further details about the three modes of contextualisation (Nida, 1964).

²² I have in mind in this case the proposition made by the structuralists wherein the text is viewed as a finite system within which “*tout se tient*” (everything hangs together).

²³ See Sternberg’s definition of the notions of ‘logocentricity’ and ‘exocentricity’ (1983: 284).

²⁴ Hatim defines context as any relevant preceding text which helps a single communication situation to become understandable (1997: 200).

²⁵ Compare with other forms of metaliterature, for instance, poems inspired by other poems (Holmes, 1970: 96-97).

²⁶ Neubert asserts that “without the mediation of meaning there would be no translation” (1989: 9).

²⁷ Compare with the Western literary tradition which emphasises the spatiotemporal sequentiality between the source text and the target version as proof of the originality and, hence, authority of the former over the latter (Devy, 1999: 182).

²⁸ This metaphor was suggested by Ibrahim Muhawi in a lecture entitled “Palestine and the Poetics of Exile” held at the University of Edinburgh on the 13th of July 2000.

CHAPTER IV

4. 0. Intersubjectivity in target choice-making

In this chapter, I will analyse the verbal behaviour of the translator in terms of the inherent intersubjective processes which impact on the target choice-making operation. I will also relate this proposition to the origo of language in action developed by Bühler (1934/1990). I will draw on Greimas (1966), Hewson and Martin (1991), Galbraith (1995), Wilss (1996), Verschueren (1999) and Lehtonen (2000).

For the translator, the source-to-target movement and target-to-source verification operation regularly generate a variety of target choices. These target options tend to amount to the probable response of the translator to the actual or supposed aspirations of the passive and/or active partners such as the implied author, the editor, the sponsor and the imagined target addressee.

That is why it is believed that the translating act embodies the subjective judgement of the translator who evaluates the form and signification of the source discourse sometimes in concurrence with other participants. In a sense, the target verbal decisions are thought to be heavily reliant on internally and externally imposed constraints which reflect the partisanship of the translator.

Routinely, the translator selects the final equivalence which she/he subjectively evaluates to correspond to the most adequate target choice. Equally, she/he is likely to eliminate automatically other promising target alternatives. That is why Verschueren explains that the (re-)writing procedure tends to alternate between conscious linguistic choices coupled with subconscious verbal decisions (1999: 55-56).

The logical foundation of this dual cognitive operation resides also in the intrinsic limitations of the linguistic system itself along with the naturally critical failings of the translator. Besides, Verschueren indicates that interpretative choices are successively made for the duration of both the reading and writing phases (1999: 57).

However, some cognitive processes which are inherent in the choice-making operation turn out to be simultaneous in nature (Verschueren, 1999: 56-57). Accordingly, they are predisposed to reflect either an unmarked verbal decision or a marked linguistic selection (Verschueren, 1999: 56-57).

In his highly influential work known as *Writing Degree Zero and Elements of Semiology*, Barthes contends that the writing act stands for the conscious political commitment of the author to choice as a poetic inevitability (1967: 14-16). Similarly, the

linguistic penchant of the translator suggests that all the source-to-target decisions may possibly be also founded on intricate intersubjective criteria which echo the expectations of a variety of partners.¹

Regularly, the conclusive target decisions reveal the nature of the intersubjective alignment of the translator with the current linguistic, literary, poetic, political, ideological and socio-cultural trends of the target community. In a sense, intersubjectivity is a multifaceted operation of verbal interaction. That is why it plays a critical part in the conscious and subconscious translating processes which ultimately culminate in either decisive or uncertain target choices.

Moreover, the seasoned translator meticulously assesses most of the offered target options. Accordingly, she/he is unlikely to underestimate the latent risk of any system-to-system arbitrariness which may perhaps initially emerge out of impulsive and uninformed target verbal choices.

In other terms, the translator must effectively remove all the unmotivated target choices which have a tendency to appear within the intermediate draft versions. Besides, she/he can still improve these uneducated target choices during the re-negotiation phase of the translation event.

At this junction, the rewriter has to resolve also the issue of the viability of the proposed final target textuality. For this reason, the most convincing equivalence has to satisfy the most stringent translinguistic practice. In a sense, the final target choice must conscientiously observe the norms of the target readership in terms of fluency and acceptability.

In a response to the issue related to the standpoint of the individual language user in discourse, Benveniste indicates that:

“the basis of subjectivity is in the exercise of language (...). [Language] puts forth “empty” forms which each speaker, in the exercise of discourse, appropriates to himself and which he relates to his “person”, at the same time defining himself as *I* and a partner as *you*.” (1998: 49-50) (Emphasis in original)

In other words, Benveniste argues that abstract lexico-grammatical systems can only be tangibly understood with the use within a textuality of an ‘I’, be it explicit or implicit (1998: 48-49). In a sense, the materialisation of the subjectivity of the individual language user automatically comes about once the writing activity actually commences.

For this reason, one can also argue that the individual target performance embodies the subjective actualisation by the translator

of the forms and signification of the author. As a case in point, the subjectivity of the re-narrator manifests itself throughout the re-fictionalisation process. In a sense, the re-narrator typically opts to reconcile subjectively the imaginary universe of discourse of the author with the actual world of the prospective target reader.

Conversely, Barthes (1970/1974) contends that the abstract philosophical concept known as ‘intersubjectivity’ ought to be replaced with the literary notion called ‘intertextuality’. The reason is that the interpretation of the individual text is principally dependent on how other analogous textualities have been so far read. In a sense, the reception of each literary product is the result of how a community of readers imagines the qualities of comparable creative writings.

Accordingly, each text type imparts an objective intertextual value which a group of readers can effortlessly identify. By implication, this suggestion also signifies that the reading of the source text tends to depend on how long-established pre-texts have been so far appreciated. Besides, the translator routinely relies on her/his subjective perception of the profile of the hypothetical target reader in order to bridge any latent intertextual gap.

Moreover, the translator’s supposed freedom of choice is not unconditional since the target version is deemed an after-text.

Hence, each target adaptation is subject to externally motivated demands which are directly related to the conventions of comparable textualities.

Equally, translation theorists should assess all the attributes of the source-to-target choice-making procedures. This complex translinguistic operation may possibly divulge the scope within which the translator brings to bear her/his negotiation skills. Besides, it may reveal how the final target decisions correspond to the assertion of the translator as regards the relativity of the rewriting act in the face of a variety of intricate source problems.

For Verschueren, the negotiation procedure stands for that:

“property of language responsible for the fact that choices are not made mechanically or according to strict rules or fixed form-function relationship, but rather on the basis of highly flexible principles and strategies.” (1999: 59)

(Emphasis in original)

In other words, the verbal behaviour of the translator loosely resembles the writing activity in that it is generally governed by slightly inflexible source-to-target rendition routes which have a tendency to be fundamental in response to a range of constant source issues.

Similarly, Greimas remarks that most monolingual speech situations are broadly founded on “the exercise of certain but limited choice” (1966: 39). In a sense, authors are freer in their selection of linguistic forms than translators who happen to be formally guided by actual textualities.

Accordingly, the status of the translator often turns out to be one of an accountable mediator who should exhibit her/his loyalty to the originality of the discourse of the author. That is why the conformity of the translator to the forms of the author is likely to lead to a clash of egos between the exigencies of the latter and the expectations of the target addressees.

As a result, the translation event seems to be exceptionally a highly intersubjective bilingual and bicultural operation nothing like the writing activity. In a sense, the translating act comes about subsequent to an extremely coercive translinguistic and transcultural re-configuration.

For this reason, Venuti indicates that target choice-making is not exclusively founded on the manipulation of the source forms and signification (1995: 37). In a sense, the act of selection of a viable system of equivalents is also dependent on the literary, political and socio-cultural credentials of the translator who devotedly seeks to

execute her/his choice in concurrence with the needs of the imagined target addressee (Venuti, 1995: 37).

Therefore, the translation event is said to be characterised by multifaceted transcultural negotiation phases. These intervention stages generally generate target choices which are liable to accommodate adequately the definitive aspirations of the most influential party, be it the author or the target reader.

For this reason, Al-Shabab indicates that every source-to-target choice-making manoeuvre ultimately corresponds to one actual interpretative “guess” among scores of potential speculations which are either deliberately discarded or subconsciously ignored (1996: 84). In a sense, the exercise of choice by the translator tends to leave aside a range of target options which should be considered as dormant alternatives that other translators may possibly exploit in future translation projects.

Moreover, the translinguistic negotiation procedure is skill-orientated. That is why the most conclusive target choices tend to be based on deep-rooted intersubjective influences which emanate from the various passive partners during the translation event. Therefore, the translator turns out to be an associate who is obliged to relinquish some aspects of her/his freedom of choice in the hope

that she/he may manage to construct a socially acceptable target textuality.

As a rule, any unorthodox reading of source literatures tends to be contested by target readers and translation critics alike. The reason is that once the translator bluntly discloses her/his preferred interpretation, she/he is likely to affront unexpectedly the literary, poetic and socio-cultural wishes of one party.

Besides, most intersubjective moves of the translator have a propensity to divulge the politics behind every source-to-target reading. That is why the evaluation of the function of intersubjectivity during the translation event is apt to demonstrate undoubtedly that numerous target choices turn out to be unequivocally educated while some target selections are basically intuitive.

This suggestion entails that there are not only essential similarities between the various target choices but also some critical differences. For this reason, most knowledgeable bicultural translators endeavour to control effectively the natural impulses of the self in the face of the most straightforward source cues. In a sense, they should demonstrate that they undeniably belong concurrently to two speech communities which are likely to be poles apart.

Consider the translation of the source passage below (Ibrahim Jabra, 1989: 207),

28) ST4: Anā? Lam yakun ḥawli illā l-farāgh. Turāb aḥmar, wa ḥijāra. Baqāyā d-dahr al-mansi. ‘azaftu «‘alā dal‘ūna». Wa faj’a khift, kam mina n-nās ‘āshū hunā, thumma mātū? Kam minhum qutilū? Wa naẓartu ilā l-jidār al-ladhī habattu ‘anh, wa khatarā lī: idhā akhfaqtu fī tasalluqih fī l-‘awda, mā l-ladhī sa’af‘al? Wa lakinnanī tasallaqtu shajara, wa qaṭaftu iḥdā r-rumānāt, wa nasītu khawfī.

Gloss: I? Not was around-me except the-emptiness. Soil red, and stones. Remnants the-era the-forgotten. Played-I *‘alā dal‘ūna*. And suddenly was-frightened-I, how-many of the-people lived-they here, then died-they? How-many of-them were-killed-they? And looked-I at the-wall which descended-I from-it, and came-thought to-me: if fail-I to climb-it in the-return, what will-do-I? And still-I climbed-I tree, and picked-I one-of the-pomegranates, and forgot-I fear-my.

TT4: Me? There was nothing around me except emptiness, red soil and stones – the relic of a forgotten past. I played the song *‘Ala Dal‘ūna*. Suddenly, I was scared. How many people lived here, then died? How many of them were killed? I

looked at the wall, which I had just climbed, and thought,
 “What am I going to do if I fail to climb it back again?”

Yet I climbed a tree, picked one of the pomegranates and
 forgot about my fear.

One remarks that the Arabic perfect aspect of the verb *habattu* is transposed into the English past perfect form ‘had just climbed’. In this case, I did not adhere to formal lexico-grammatical correspondence because the target linguistic system can unambiguously illustrate the temporal precedence of the climbing sequence over the gazing operation which is communicated by means of the use of the simple past form ‘looked at’.

This particular target choice represents a case of Arabic-to-English explicitation act via the utilisation of the potential of both the target lexico-grammatical system along with the punctuation marks. In a sense, the translator intelligently manipulates the source forms in order to re-narrate more clearly this sequence of events which is implied within the original signification.

Moreover, the Arabic abstract noun *l-farāgh* is prefixed by one of the phonic variables of the definite article *al-*. The unsystemic equivalence is, however, the uncountable noun ‘emptiness’ which has zero marking for indefiniteness.

This discrepancy between the source Arabic definiteness and target English indefiniteness suggests that the translator wisely looks for a natural equivalence with sufficient extralinguistic properties which will perceptibly index a key signification regardless of any literal lexico-grammatical correspondence and plain semantico-pragmatic relatedness.

In other terms, the choices of the veteran translator are often inspired by target based practice. That is why there are some target decisions which can unsurprisingly reveal the probable formal-to-creative mode of a number of translinguistic shifts.

In fact, some current source-to-target moves are liable to follow fixed rendition routes which can be directly related to the earliest random language contact incidents. Accordingly, these intuitive target choices indicate the apparent resignation of the contemporary translator in the face of a time-honoured translinguistic motivation.

Moreover, Benveniste (1969/1985 and 1998) contends that interlingual parity is unattainable. As a consequence, partial equivalence ought to be deemed a translation norm since absolute equivalence within the enclosed setting of an international organisation like the United Nations happens to have purely a legal foundation. For this reason, the target readers are likely to receive textualities which unavoidably incorporate accepted intersystemic

failures due to the ineptitude of some translators coupled with the relativity of their reading of the source message.

Furthermore, the availability of numerous target choices insinuates that other suppressed target options are unexploited. Accordingly, I will classify the signification of equivalence into three groups, namely, actual equivalence, collapsed equivalence and dormant equivalence.

By actual equivalence, I mean those target forms which essentially constitute an existent target performance. As for collapsed equivalence, I designate those target forms which are provisionally used within the intermediate draft version and which are likely to be dropped by the translator from the final target product for one reason or another.

As for dormant equivalence, I point to those target forms which correspond to potential target options that happen to have either a formal lexico-grammatical correspondence or plain semantico-pragmatic relatedness with the source forms but which translators hardly ever exploit. Therefore, both dormant and collapsed equivalents can be said to exemplify a suppressed phase as well as an embryonic period within the cycle of equivalence formation.

Moreover, it is supposed that the inherent intersubjectivity of the translating act regularly results in the adoption of final target

choices which are predisposed to echo calculatingly and, sometimes, even innocently the linguistic, literary, textual, poetic, political, ideological and socio-cultural convictions of the community of translators at large. In a sense, translators are creatures of habit who like to please their target audience.

For this reason, Wilss indicates that most source-to-target decisions turn out to have a “partly objective, partly subjective character” (1996: 142). In a sense, the objectivity of the actual equivalence resides in its striking similarity with the source form at the system level whereas its subjectivity emanates from the slanted use by the individual translator of the target choice in her/his alternative target universe of discourse.

Besides, Rabassa argues that most target choices are unlikely to be as secure as the linguistic decisions made by the author because many translation critics backed by some cynical translation theorists hold a Utopian belief as regards the existence of some wonderfully perfect target solutions which are thought to be perpetually out of sight somewhere within the language system but which can by no means find straightforwardly their way within any actual target performance.²

In other terms, the translator is habitually supposed to be eternally unable to respond appropriately to the cacophony of

source voices which embody the conflicting subjectivities which the author portrays. In a sense, the translator has to act as a devoted proxy for the author prior to the assimilation of the stance of every source character within an unambiguous target vision. Hence, one of the main roles of the re-narrator turns out to be the synchronised management of a variety of incompatible voices.

Therefore, the manifestation of any target choice ought to be considered as the translator's legitimate exercise of her/his democratic right. In a sense, the translating act tends to echo ultimately the characteristics of the intersubjective transaction which occurs between the implied source voices, the committed re-narrator and the newly created target outlook.

Furthermore, the selection of any favourite equivalence by the translator need not be continuously considered as an injustice against some viable target options since one target version cannot assimilate all the available target choices within one finite and expressly distinct textuality.

In point of fact, the target choice-making procedure is analogous to deliberative democracy. In a sense, this participant-orientated system of governance is renowned for the empowerment of every citizen including the translator who grows to be predisposed to modify her/his perception of what societies, literatures and cultures

should look like during the course of many hot debates. As a result, the translator-citizen is then able to evaluate and appreciate all the diverse opinions intended for the common good of the community at large (Squires, 2002: 134-135).

Nonetheless, the translator remains primarily accountable to two authorities, specifically, the implied author and the hypothetical target reader. Hence, the rewriting operation turns out to be frequently characterised by the calculated endeavour of the translator to contain tactfully the voice of one overpowering party over the other. Besides, the translator usually seeks to accommodate sympathetically the needs of the less demanding partner during the translation event.

Therefore, the most hardened translators are likely to execute numerous source-to-target moves coupled with countless target-to-source verification operations. This is because the fundamental objective of the translator is the implementation of conclusive target choices which will reverberate satisfactorily with the most balanced account of this partly subjective and partially objective translating experience.

Inevitably, one can easily uncover the traits of the power struggle which defines, at all levels, the clash between the source forms and target norms. Besides, the translator regularly tests the

tolerance threshold of the author while she/he indefatigably seeks the approval of the imagined target reader.

Meanwhile, all the potential of the source universe of discourse is unlikely to be wholly reconstructed inside a single target version. In a sense, the translator habitually makes final target choices which are essentially driven by an elaborate assortment of competing demands. That is why one can undoubtedly consider from a political standpoint that any concrete equivalence may continue to be directly deemed a ruthless suppressor of other less appreciated target options.³

Consequently, most translation critics will continue to consider the target choice-making act to be an authoritarian imposition which unsympathetically inflicts supposedly unpopular target decisions on disenfranchised target readers even though it ought to be as a rule deemed an exercise of the democratic right of the translator.

Besides, the subjectivity of the translator remains situated within an extremely stressed position which constantly raises issues of conflict of interest between the active and passive participants. That is why Lehtonen argues that subjectivities:

“are not simple and individual, but always disintegrated, fragmented and multidimensional. Becoming a subject is a

complex process of separation and unification which takes place under the influence of such biological, social and cultural factors as age, gender and elements of cultural identity. Subjects are real, but their identity is not predetermined.” (2000: 135)

Equally, the subjectivity of the translator normally has to intersect efficiently with the individuality of the author all through the successive phases of the translation event. In a sense, the aspiration of the rewriter must be the adequate management of the attributes of the voice of the narrator so that a comparable literary, poetic and socio-cultural identity ensues from the difficult meeting of two personae.

Galbraith thinks that both the linguistics of subjectivity and the phenomenology of language overlap at the level of deictic expressions (1995: 20). In a sense, the translator as a subject typically cuts through the deictic axis of orientation of the author throughout the translating process. Hence, the subjectivity of the rewriter seeks to uphold intimately the displaced point of focus of the source real and/or imagined situationality so that the proposed target perspective may immediately interconnect the target reader to the deictic field of the author.

In his representational function of language, Bühler (1934/1990) demonstrates that authors are reliant on three central points of focalisation all through the writing activity. These deictic signals on paper correspond to the I-here-now of the discourse (Bühler, 1934/1990: 117).

Besides, these deictic pointers, out of which the text is constructed, directly stand for the personal, spatiotemporal, textual, literary, poetic, political, ideological and socio-cultural stance of the author. Accordingly, the personal pronoun 'I' refers to the writer of the message, the adverb 'here' denotes her/his position while the form 'now' identifies the writing time (Bühler, 1934/1990: 118).

In figure (4) below, Bühler shows how the deictic centre of the writer can be either overtly or covertly articulated by means of the forms *I-here-now*, which symbolise the subjectivity of language in action (1934/1990: 117).

The letter 'O' in the figure below refers to the origo – the point of origin – of the speech situation. This origo is intersected by horizontal and vertical lines which constitute the point of departure out of which the writer initiates her/his personalisation of the abstract linguistic system by means of the proposition of a finite and subjective textual model.

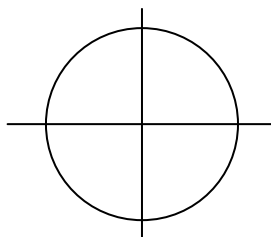


Fig. 4 Origo of language in use.

Accordingly, the translator has to expropriate effectively the origo of the author so that the initial reading phase develops productively into a successful translating act. This confiscation procedure of the deictic centre of the author is dependent on both the external and internal circumstances of every translating move. Besides, the actual nature of each intersubjective dialogue tends to be determined by the temperament of the two main protagonists, namely, the author and the translator.

Translation theorists concur that absolute equivalence in both form and signification between the source and target textualities is impossible. For this reason, partial concordance is deemed a translation norm. In a sense, the expropriation by the translator of the origo of the author is logically founded on slanted deictic shifts.

On the contrary, textual parity between various language versions as demonstrated earlier in section (3.1.1) of chapter three is based on legal arguments regardless of any inherent linguistic incommensurability. In other words, the various officially

sanctioned language versions shall be legitimately deemed equal in front of any court of law once the initial signatories to the Berne Convention formally ratify their respective legal documents.

In figure (5) below, the origo of the author is depicted in line style while the deictic field of the translator is illustrated in dash style. It is noticeable that the displaced point of focus of the translator partially intersects with the origo of the author.

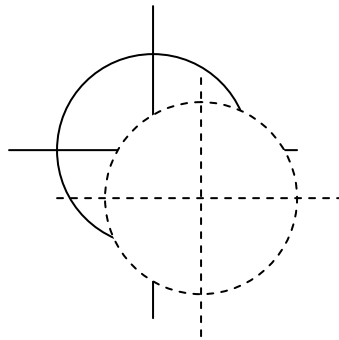


Fig. 5 Partial intersection of the displaced point of focus of the translator with the origo of the author.

This figure is a translation model which plainly demonstrates how the intersubjective dialogue between the translator and the author essentially transpires. In a sense, the subjectivity of the author develops into the intersubjectivity of the translator who resourcefully acts on behalf of her/his imagined target audience. Therefore, the two subjectivities understandably come together in

an intricate intersubjective transaction which effectively impacts on the actual deictic field of the source text.

The translating operation is subject to incessant literary, poetic and socio-cultural evaluation. The pursuit of textual fluency on behalf of the target reader divulges that the translator exploits her/his most natural reading approach. That is why the target stance sometimes marginally challenges the perspective of the absent author. Hence, the translator has to reconcile delicately two clashing subjectivities so that the target choice may reverberate with some essential concessions which should satisfy both parties.

Every community of translators tends to develop a system of translinguistic, transliterary and transpoetic ideals as to what most target textualities ought to sound like. In a sense, each community of practice routinely recommends a number of favourite translation norms to the detriment of other less commendable values.⁴

By indicating the pertinence of these normative tendencies all through the translation event, Hewson and Martin argue that the selection of any equivalence happens to be an:

“individually and interculturally motivated *choice* according to TL *socio-cultural norms* of a TT by a *mediator* among sets of *homologically* related *paraphrastic* options.” (1991: 33) (Emphasis in original)

In other words, the linguistic, textual, literary, poetic, political, ideological and socio-cultural prejudices of the translator turn out to be manifestly governed by reliable rendition norms. In a sense, the target choice-making manoeuvre is not totally flexible since rigid beliefs have a tendency to steer all the re-enactments of the alien subjectivities.

Besides, the apparent freedom of selection should not conceal the piece of information that translators are relentlessly at the mercy of externally motivated normative demands which seek to determine all the rewriting routes.

Accordingly, Barnstone indicates that every source-to-target move may possibly expose the power politics behind the final target choice (1993: 39). In a sense, the translator should unsurprisingly experience a clash of egos between the various potential poetic suggestions. Normally, she/he should sincerely endeavour to reconcile between her/his typical voice and the incompatible subjectivity of the foreign other.

Moreover, the act of target choice itself provides a signal as to the personal convictions of the translator. Therefore, the target choice-making operation can hardly be deemed innocent. Effectively, the translator takes over the deictic attitude of the

author before she/he decides how the source universe of discourse ought to be unobjectionably reconstructed.

However, some translators think that the target product should merely supplement the existence of the original text rather than be its permanent substitute.⁵ That is why they often seek to rehabilitate adequately the foreign author to the exigencies of the target literary, poetic and socio-cultural standards.⁶

Besides, the preliminary choice of which source literary product merits translating usually exposes in advance the probable course that the target version will actually follow.⁷ For this reason, Ross indicates that contentious literatures are repeatedly ignored by the professional translator due to the ruthless politics of publishing and book distribution (1981: 15).

Nevertheless, the professional translator in the likely event that she/he is assigned the task of popularising an unfamiliar author will be obliged to adopt a conciliatory tone regarding particularly the primacy of the target norms of readability. As a consequence, she/he will likely provide the imagined target reader with a target product which misguidedly confirms her/his preconceptions as regards the author, her/his literature, society and culture.

Most translation theorists seem to neglect the fact that it is the movement from the intermediate draft versions to the final target

product which unmistakably spells out the rationale behind the conclusive target choices of the translator. In a sense, the translating act is manifestly characterised by a succession of disputable verbal selections rather than a single translinguistic jump from the source cue to the target textuality.

Accordingly, the subjectivity of the translator is liable to be exposed all the way through the omissions, additions, adjustments and manipulations which disjointedly crop up during the critical rewriting phase of the translation event. For this reason, the verbal behaviour of the translator appears to be logically founded on an elaborate translinguistic process of trial, error and reinforcement.

In fact, any triumphant reconstruction of the final target literary edifice turns out to be consistently put together on top of the ruins of the collapsed intermediate draft versions. That is why Eco understandably argues that:

“every text, however, ‘open’ it is, is constituted, not as the place of all possibilities, but rather as the field of *oriented* possibilities.” (1979/1985: 258) (Emphasis added)

Without a doubt, the translator orientates the emerging target textuality in the direction of her/his favourite target choices. By repercussion, she/he also confirms that there are a number of suitable target options which are unreservedly excluded.

Therefore, all the target choice-making manoeuvres tend to stand for the literary and poetic affiliation of the opinionated translator-activist.

In addition, the translation event is inclined to resonate with time-honoured practices to the extent that some well-known equivalents develop into indispensable interlinguistic moves.⁸ As a case in point, the officially authorised translation event similar to the one which takes place within the sheltered institutional setting of an international organisation like the United Nations has been converted into a stringently regulated rewriting act. As a consequence, the decision-taking process turns into a controlled exercise which is characterised by oriented verbal choices towards the certifiably conventional equivalents.

Moreover, every community of translators creates a tolerable translanguistic arrangement which is likely to fulfil its literary, poetic, political and socio-cultural agenda. These translation norms tend to be endorsed by the new members of the bilingual and bicultural speech group. Hence, the norm-setters are undeniably influential protagonists of the community of practice given that they are able to convert the initial tentative choices into an authoritative target practice.

Besides, the resort to the same target solutions in the face of the same source problems is liable to reinforce the hegemony of one translating practice over numerous others. In a sense, the translator as an honest broker will regularly fail to prop up the most undervalued equivalents because they basically remain dormant for a long period of time.

For this reason, even the nonconformist translator might think that it is difficult to shake the inferior status of these inactive target forms since they happen to be repeatedly snubbed by the most prominent members of the speech community. As a consequence, these underdeveloped forms turn out to be regularly dropped from the final target versions since they consistently fail to sustain what is perceived to be the most outstanding translating practice.

As a conclusion to this section, one can argue that the translation event is a multifaceted translanguistic move which tentatively commences with often indecisive intermediate draft versions and culminates in resolute target propositions subject to the quality of the intersubjective dialogue which brings together the concrete deictic vision of the translator and the re-invented voice of the author.

In the following section, I will retrace the verbal moves of the translator beginning from the linearity of the source text, pausing at

the various available target options before ending up with some likely decisive target choices.

4. 1. Source linearity and target options

In this section, I will examine how the rigid linearity of the source text somehow predetermines the assortment of potentially available target options as well as the eventual route which the translator is most likely to take. I will draw on De Saussure (1959), Snell-Hornby (1988), Jakobson (1960c/1990) and Verschueren (1999).

In a study of the speech situation, Jakobson (1960c/1990) indicates that there are two main modes of arrangement of the verbal behaviour of language users). First of all, speakers tend to select suitable forms intended to fulfil adequately their communication needs from all the potential of the linguistic system prior to their proper combination into readable textual models (Jakobson, 1960c/1990: 77).

This proposition is valid in the case of monolingual speech situations since the writing activity often presupposes a relative freedom of choice. However, the translation event is constantly dependent on the written constraints imposed by the inflexible source linearity. In a sense, the choice of equivalents by the translator turns out to be not as open-ended as the selection of

words by the author and their combination into an intelligible narrative.

In an examination of the verbal behaviour of the bilingual language user, Hoffmann explains that the target verbal choice is liable to be governed by tortuous translinguistic evaluation coupled with a subjective appraisal of the standing of the author within her/his original speech community (1991: 185).

Therefore, the translator usually has only a limited scope of potential equivalents out of which she/he must satisfactorily construct primarily a rough source-to-target indexical association which may eventually be strengthened owing to the communal corroboration of the emergent bond of the target signification with the source cue. This routine procedure tends to underlie all the ground-breaking translation events.

In practical terms, the translator rationally engages with the rigid syntagmatic axis of the source text in order to find out some valuable source-to-target overtures. Accordingly, she/he tends to test tentatively a variety of workable target options throughout the translating process.

As a result, this evolutive translinguistic manoeuvre seems to be characterised by an unyielding source-to-target predeterminism which illustrates how the final target textuality is regularly the

epitome of an accommodating system of relatively identical target comments designed for the same problematic original topics.

Nevertheless, the most satisfactory target choices often empower blatantly the prospective target reader to the detriment of the austere linearity of the source text. In a sense, these pleasant target selections may simply provide some negligible clues as to how the hypothetical target addressee may circuitously recuperate the subtext of the original message only if it does not damage the readability of the final target product.

For this reason, one can assume that the unstated deictic dimensions of the source text might be efficiently construed from the alternative surface structure provided by the derivative target textuality. In other terms, the lexico-grammatical combination of the target message tends to loosen considerably the rigid linearity of the source text with innovative and target compatible literary and poetic nuances.

In the meantime, Lehtonen argues that the text is not a product which can be naturally created by any unqualified language user (2000: 73). The reason is that the construction of most texts lacks a spontaneous drive and demands an intellectual effort as well as countless rewriting phases (Lehtonen, 2000: 73).

Besides, Lehtonen stresses that every text tends to be fabricated in a manner which is liable to trigger repeatedly the same set of dogmatic predispositions with regards to how the average reader is likely to interpret the proposed signification (2000: 73 and 77-78). In fact, the rigid linearity of the text is apt to activate relentlessly the most appropriate type of reader in us.

Therefore, the inexperienced translator may develop a tendency which always allows her/him to trail devotedly the itinerary which is established by the deictic constraints of the source text. In point of fact, Lehtonen also suggests that:

“the less information narratives provide, the more actively readers attempt to produce some sense for them.” (2000: 81)

In other words, the more rigid the linearity of the source text is, the more effort the translator-reader has to deploy. However, the domineering character of some source syntagms does not completely control the spectrum which the target sentencehood can potentially cover.

Moreover, Rabassa thinks that the main objective of the translation event should be the reconstruction of “the closest reading one can possibly give a text” (1989: 6). In a sense, the freedom of choice of the translator-reader ought to remain preferably reliant on the linearity of the original text. That is why

the actual target offering of every translator is liable to be continuously challenged by promising contemporary re-enactments.

As a result, I will adapt the language model of De Saussure as regards the attributes of the monolingual speech situation to the characteristics of the translation event (1959: 123). I will thus argue that the function of the target linearity is to articulate *in absentia* the original message since the source syntagm principally expresses *in praesentia* the thoughts and feelings of the author. The reason is that the target based re-linearisation of the source syntagm turns out to be founded on a borrowed authority which the writer grudgingly gives up.

Undeniably, the unpredictability of every target version also continues to be conditioned by the various degrees of bilingual and bicultural proficiency which every individual translator might manage to exhibit. Besides, Verschueren explains that the variability of the text also emanates from:

“the property of language which defines the range of possibilities from which choices can be made.” (1999: 59)

(Emphasis in original)

In other words, there are a variety of possible routes for the exploitation of the same source linearity. Besides, this proposition

also demonstrates that there are crucially significant performance-specific qualities which are behind the inconsistency in the verbal behaviour of the individual translator.

In a sense, the translator as an informed subjectivity verbally responds to the horizontal axis of the source text by means of the development of a viable target textuality. Nonetheless, any target textual proposition basically remains just one actualisation amid a countless number of unrealised target textualities.

Moreover, all the internal and external conditions of each intersubjective transaction between the implied author and the active translator are apt to lead to alternative target paradigmatic routes. That is why the mere availability of numerous target options tends to be conducive to making authors, translation critics and target readers alike question the legitimacy of the actual target choice (Jakobson and Halle, 1956: 74).

Besides, the unyielding linearity of the text imposes an authoritarian burden on the shoulders of the ordinary reader (Stephens and Waterhouse, 1990: 70). In a sense, the linear combinations of words overtly exclude any other linguistic possibility.

Therefore, the linearity of the source text is also believed to be persistently in command of the verbal behaviour of the translator to

the extent that she/he as a sincere mediator often feels duty-bound not to drift off vaguely from the designed source course which is meticulously prepared by the author.

Consider the Arabic translation of the source passage below quoted from the Berne Convention (in Porter, 1991: 104),

29) ST2: Authors of literary and artistic works protected by this

Convention shall have the exclusive right of authorising the reproduction of these works, in any manner or form.

TT2: Yatamatta‘u l-mu’allifūn li-l-’a‘māl al-’adabiyya wa l-fanniyya al-maḥmiyya bi-hadhihi l-’ittifāqiyya bi-l-ḥaqqi l-khāṣṣi bi-him dūna siwāhum bi-t-tarkhīṣ li-’i‘ādat ‘intāj hadhihi l-’a‘māl bi-’ayyati ṭarīqa aw shakl.

Gloss: Enjoy-they the-authors of-the-works the-literary and the-artistic the-protected by-this the-Convention of-the-right the-exclusive to-them without any-others of-the-permission to-repeat production this the-works by-any manner or form.

One remarks that the English noun phrases, to be exact, ‘this Convention’ and ‘these works’, are translated into Arabic thanks to these formal target forms, namely, *bi-hadhihi l-’ittifāqiyya* and *hadhihi l-’a‘māl*, respectively. In a sense, the Arabic equivalence, namely, *hadhihi*, strictly sticks to the most recognised semantic

field which directly represents the English demonstrative pronouns, i.e., 'this' and 'these'.

For this reason, the endophoric orientational range of both these English and Arabic deictic expressions stays constant within the source and target textualities. In a sense, the first deictic form endophorically points to the legal document which is the Berne Convention while the second deictic term identifies the type of works which are under the remit of its articles.

Accordingly, the lexico-grammatical reach of the English and Arabic noun phrases coupled with the complementary deictic terms is delimited on an equal footing within the two certified language versions. The reason is that the linearity of the officially authorised translations tends to be excessively more rigorous than during the rendition of other flexible genres. Besides, the official sworn translator is legally forbidden from any liberal manipulation of the official master document.

Furthermore, the (re-)writers of the legal text are not required to be as visible as the (re-)narrators of works of fiction. That is why most regulations turn out to be principally impersonal in character. In a sense, they typically stipulate that the (re-)writer stays as detached and neutral as possible.

Moreover, the legal document happens to be normally monofunctional in nature. Hence, it tends to call for a target performance which has to achieve effectively both textual parity and terminological uniformity for legal reasons.

Therefore, the officially authorised translating operation turns into a scrupulously bi-directional transtextual activity as well as an exceptionally communal act unlike any other ordinary rewriting procedure.⁹ In a sense, all the legal language versions have to become equally as authoritative as the official master document in front of judges, juries, prosecutors, plaintiffs, lawyers and defendants at lawcourts around the world, especially, once these sanctioned texts are ratified.

Indeed, any community of official sworn translators which is assisted by senior revisers, experienced bilingual lexicographers, qualified linguists, veteran diplomats and case-hardened jurists tends to subject the draft versions to stringent corrections, calibration and fine-tuning as regards lexico-grammatical accuracy, terminological uniformity and textual parity.

In point of fact, Verschueren unmistakably indicates that the adaptability of the linguistic form turns out to be that:

“property of language which enables human beings to make negotiable linguistic choices from a variable range of

possibilities in such a way as to approach points of satisfaction for communicative needs.” (1999: 61) (Emphasis in original)

In other terms, the official sworn translator is unnaturally obliged to test her/his bilingual and bicultural proficiency due to the relentless retrospective and prospective evaluation of the emerging source-to-target textual compatibility so that the final language version may possibly stand on its own as a secure actuality.

Therefore, the rigidity of the legal syntagmatic axis is apt to convert the source-to-target choice-making procedure into a highly controlled translanguistic operation.¹⁰ In addition, the legal translation event usually seeks to predict precisely how various future states of affairs can be uniformly controlled by means of a variety of officially identical language versions.

As a case in point, the English personal pronoun ‘you’ has five potential formal Arabic hyponymous equivalents. In a sense, the following Arabic forms *anta*, *anti*, *antumā*, *antum* and *antunna* differentiate between addressees in terms of their gender, number, deference and familiarity unlike the English pronoun ‘you’ which is gender-neutral.

Thus analogous semantic fields cannot ultimately predetermine the probable course of all the target performances. In fact, textual parity is not always founded on rigorous lexico-grammatical correspondence and exact semantico-pragmatic relatedness.¹¹ It is, however, based on the legal authority of the organisation which produces all the official language versions.

Moreover, the uncompromising textuality of the master legal document is deemed tyrannical by most translators. The reason is that it is liable to impose highly inflexible and unequivocally predictable linguistic patterns to the extent that the translator is forced to trail closely the contour of all the original forms. In fact, the range of target options turns out to be exceptionally less diverse than in any other literary translation event.

The verbal behaviour of the official sworn translator becomes reliant on a time-honoured system of certified equivalents. That is why the legal translation event which occurs within the sheltered setting of an organisation like the United Nations tends to demand less innovation for the reason that it has to adhere strictly to identical translanguistic routes in response to the same source problems.

Besides, the official sworn translator is merely one partner among many other collaborators who communally perform this

multifaceted operation of textual calibration. In a sense, the officially permitted translating process is uncompromisingly less liberal because it is subject to a stringent legal control.¹²

That is why it is normally made up of three clear-cut operations. To begin with, the official sworn translator reads the master legal document while interpreting its signification. Afterwards she/he proposes a draft version. And, finally, she/he calls for all the associates to submit their objections so that the final target version can reciprocally satisfy the exigencies of all the potential signatories.¹³

Equally, the official sworn translator has to negotiate sensibly with all the other partners, particularly with the senior revisers, the veteran diplomats and the case-hardened legal advisers, if she/he wishes to reach a consensus which should symbolise this “*generative relationship*” which can be sustained between usually conflicting parties (Benveniste, 1969/1985: 239) (Emphasis in original).

In the following section, I will assess the creative control which the translator supposedly enjoys during the rewriting phase of the translation event, principally whenever she/he assertively has to hypothesise about the probable literary, poetic and socio-cultural expectations of the imagined target addressee.

4. 2. Creative control

In this part, I will examine how the translator feels empowered enough during the final stage of the translation event, to be precise, at some point during the rewriting phase, to the extent that she/he decides to control authoritatively the intermediate draft version prior to the reconstruction of a credible target performance which will no longer consider the form of the source message to be a highly valued textual model for the imagined target audience. I will mainly draw on Popovič (1970), Barthes (1970/1974) and Wardhaugh (2002).

Tyler thinks that the translator may be liable to stop momentarily being herself/himself during the rewriting process for the sake of adopting some of the typical traits of the voice of the author (1791: 63 and 90). Supposedly, the translator is believed to be able to simulate somewhat the creative control which the author naturally enjoys. This poetic stance allows the translator to select creatively and, sometimes, intuitively the most suitable voice for every target re-characterisation.

Thus I will evaluate how the translator is likely to move away from the authority of the source narrative and characterisation, particularly all through the rewriting phase. I will also argue that she/he, at this critical juncture, becomes exceptionally attentive to

the target socio-cultural norms which may possibly impact negatively on the perception of the source literary product. Indeed, it is during this crucial stage that the rewriter explicitly divulges the genuine characteristics of her/his verbal behaviour.

In an analysis of the profile of the monolingual speech community, Wardhaugh indicates that it is difficult to pigeonhole the verbal behaviour of most contemporary authors since the standards of all textualities nowadays are fussily erratic and dependent on unforeseen narrative and poetic twists (2002: 117). Besides, Jakobson also argues that the evaluation of any verbal behaviour with reference to whether or not it is an innovative work of art takes the critic to the realm of aestheticity which is a highly subjective field (1960c/1990: 70-71 and 77).

For this reason, translation theorists need to assess how the hitherto suppressed poetic control of the translator begins to doubt, if sometimes only provisionally, the merits of the original textual model during the final rewriting phase, particularly when the rewriter starts to look forward towards what could possibly improve the intrinsic worth of the eventual target textuality.

Moreover, it is believed that the translator at some stage during the rewriting phase is inclined to re-read creatively the intermediate draft version independent of the authority of the original form. In a

sense, the rewriter seeks to amend inventively the substandard draft version so that all the final conclusive target choices may satisfactorily fit in with the established target textual, literary and poetic practice.

However, most translation theorists do not seem to distinguish clearly between the three main stages of every translation event, namely, the reading phase, the translating process and the rewriting operation. I believe that all these three successive – sometimes simultaneous – cognitive acts distinctly shape each translinguistic move with specific qualities. Accordingly, I will argue that the translator patiently waits to take the most critical target decisions once the rewriting phase actually begins.

In a sense, it is only subsequent to the completion of the reading operation and the translating process that the translator commences to manipulate purposefully and rewrite thoughtfully the intermediate draft version in order to prove that her/his most favourite target linguistic, textual, literary and poetic choices are apt to stand the test of time thanks to their own intrinsic values.

Moreover, the literary and poetic tendency of the translator starts to overpower gradually many source-specific features which are then removed from the final target performance. Effectively, the translator finally faces to the reality that a clash of egos with the

author is inevitable at some stage during the rewriting act. In a sense, the rewriter steadily becomes sensitive to the fact that she/he is basically accountable to a completely different audience.

Thus the source-to-target intertextual gap may start to widen increasingly. This verbal fact gives an indication that the prejudice of the translator has formally taken over the fundamentals of the voice of the author. In fact, the success of any rewriting and any re-fictionalisation is often dependent on the actual triumph of the target norms over some of the most quintessential source features.

For this reason, the accepted poetic tendency of the translator tends to start to outshine steadily some of the idiosyncratic traits of the author. In actual fact, it is during the rewriting phase that the translator conspicuously divulges her/his ambition to become an author. Hence, the rewriter may at last confirm her/his allegiance to a newly created target audience.¹⁴

Moreover, the concluding target poetic decisions made by the rewriter are liable to transcend recurrently a number of initially botched formal lexico-grammatical correspondences as well as some unhappy semantico-pragmatic associations. These regular adjustments come about often in support of the readability and acceptability of the final target literary offering.

For this reason, the initial expediency of the texture of the intermediate draft version may not function properly. That is why it tends to call later on for target-orientated adaptations during the rewriting phase. In a sense, the meticulous restoration of the original textual configuration may not turn out to be as reliable as the most naturally sounding target based textuality.

Consider the translation of the source passage below (Ibn Ziad in Al-Maqarri, 1949: 226),

30) ST3: Wa in halakt qabla wuṣūlī ilayh fa-khlifūnī fī ‘azīmatī hadhih, wa-ḥmilū bi-’anfusikum ‘alayh, wa-ktifū l-hamma min fathi hadhihi l-jazīra bi-qatlih, fa-’innahum ba’dahu yukhdhalūn.

Gloss: And if was-killed-I before arrival-my to-him then-compensate-you-my in resolution-my this, and charge-you (plu.) with-bodies-your on-him, and-reinforce-you (plu.) the-intention of conquering this the-island by-killing-him, then-indeed-they after-him abandon-they.

TT3: However, if I succumb to death before I confront Roderick, you should execute this task on my behalf. Charge with your bodies at him and always remind yourselves that by killing him, they will flee the battlefield and surrender to you. I hope by then that we will have conquered this island.

One clearly remarks that the textual arrangement of the English target version differs from the source texture. In a sense, the target performance reorganises the original co-textual configuration in terms which fit in adequately with the natural English progression of themes and rhemes.

Hence, the Arabic imperfect aspect, namely, *fa-khlifūnī*, is transposed to the English modal form ‘you should execute’. This aspect-to-modal adjustment indicates how an informed equivalence is able to communicate effectively the force of the message to the prospective target addressees.

Furthermore, the English tense system offers the possibility for the translator to use the future perfect form, to be exact, ‘will have conquered’, as an inventive equivalence which efficiently conveys the signification of the Arabic prepositional phrase *min fathī*. As a result, the English future perfect form is able to signal effectively that the upcoming conquest of the Iberian peninsula at a given moment in the near future will be speedily executed as an admirable undertaking from the viewpoint of the soldiers.

Moreover, one also notes that the following Arabic source phrase *wa-ktifū l-hamma min fathī hadhihi l-jazīra bi-qatlih, fa-'innahum ba'dahu yukhdhalūn* is highly overelaborated with the use of this target structure, i.e., ‘and always remind yourselves that

by killing him, they will flee the battlefield and surrender to you. I hope by then that we will have conquered this island’.

In a sense, the source verb *yukhdhalūn* is conspicuously explicitated by means of two target verb phrases, to be precise, ‘will flee the battlefield and surrender to you’. The reason is that the rewriter hopes to open up markedly the concise original form to serve the needs for target readability.

The Arabic verbal phrase *wa-ktifū l-hamma* is also acceptably replaced with two target verbs and an emphatic adverb, namely, ‘always remind yourselves (...) I hope’. This addition is able to re-articulate the drive of Ibn Ziad to those target addressees who may not be familiar with the political circumstances of that period.

All these verbal and temporal shifts, be they calculated or unintentional, are likely to happen during the movement from the intermediate draft versions to the final target product because the rewriter at this stage often feels free from the control which the author has thus far exerted on her/him. Therefore, the rewriter turns into an empowered bicultural mediator who instinctively seeks to re-define the textual, literary and poetic configuration of the last critical target choices.

As a case in point, the rewriting of poems into foreign tongues is habitually deemed an innovative labour of love for words and their

sound. That is why the target outcome is generally considered to be a quasi-autonomous artistic product. In a sense, the rewriter tends to exert clearly her/his creative control over the poet who initially also relied on her/his own subjectivity for the conception of the poem. Indeed, the rewriting of any poem often divulges the artistic ambition of the translator to become also a respected poet.

Furthermore, the voice of the seasoned translator is able to turn into a reliable vehicle which can furtively creep into the most subconscious recesses of the poet's mind. For this reason, some highly perceptive translators may possibly enhance the evocative power of the original poem to the extent that the target version might conceivably outshine the source suggestiveness.

Conversely, some inexperienced translators may needlessly abuse their borrowed authority. In a sense, they may thoughtlessly patronise too often the hypothetical target reader each time they insensitively overelaborate the form of the original poetic offering.

Besides, the rewriter habitually imagines the target addressee to be an ordinary reader who only tolerates the forms which she/he is supposed to be acquainted with. Hence, the translator may deliberately respond to these hypothetical artistic needs. In a sense, the translator can make some crucial target interventions which transform the original texture. This target text type unquestionably

proves the commitment of the rewriter to the expectations of the target audience at large.

Moreover, Popovič indicates that most rewrites normally confirm that countless source-to-target poetic shifts will inevitably occur in support of the “established stylistic usage (tradition) and native literary conventions” (1970: 80).¹⁵ That is why the translator ought to be deemed a conscientious verbal enforcer who is liable to defend enthusiastically the most reputable target literary practice of her/his community.

Translators develop similar hypotheses as to the profile of the average target reader. They also seem to agree as to the traits that the target literature should have to the extent that their natural voice is likely to merge gradually with the viewpoint of the ordinary target addressee prior to the development of a single vision.

Formally, the translator tends to dethrone effectively the author from her/his position of influence as soon as the rewriting phase begins. In a sense, it is during this critical juncture that the rewriter overtly proclaims that the target performance is her/his own innovative work.

Accordingly, all the latent personal and spatiotemporal gaps between the source forms and the target product must not continue to define permanently the standing of the alternative target

textuality. In a sense, no text should be deemed more original than all the other variety of highly interactive literary products.

Besides, every text is liable to emulate other analogous texts. In other terms, each form is likely to instigate the creation of other identical forms. That is why Raffel argues that the borrowed authority of the rewriter actually comes into effect during the fulfilment of her/his own subjectivity all through the various phases of the rewriting act (1994: X-XI).

One notes that there are several authorised language versions of the Bible. Yet each text enjoys a high level of canonicity in the eyes of the believers. The authority of these translations of the Bible emanates from the faithful who brings to bear “nothing more than a *referendum*” on the various interpretations of the original manuscripts by the first devout mediators and their disciples (Barthes, 1970/1974: 4) (Emphasis in original).

For this reason, any translinguistic, transliterary or transcultural manipulation of the source forms corresponds to nothing more than a vote of confidence of the translator in favour of one identity theme instead of another. Besides, the different possible re-enactments of the source textuality suggest that literary products are themselves reliant on many ephemeral qualities which can appear and disappear at will within a variety of textual forms.¹⁶

The notion that ‘man is style and style is man’ is also valid for the translating act. In a sense, inside each target performance, one will inevitably come across the individuality of the translator who relatively speaking exerts her/his creative control which is favourable to the newly created target audience. In the following section, I will examine how the most triumphant rewrites often call for target based textual qualities such as cohesion and coherence.

4. 3. Textuality of rewrites

In this section, I will assess how the translator progressively adopts the target textual norms which will ensure the readability and acceptability of the rewrite. I will also demonstrate how the rewrite has to fit in satisfactorily with the most recognised target literary conventions regarding both the coherence and cohesion of the proposed target co-textuality. I will draw on Catford (1965), Halliday and Hasan (1976 and 1985), Lyons (1979), De Beaugrande (1980), Rabinowitz (1987), Snell-Hornby (1988) and Baker (1992).

The translator generally presides over the rewriting of the rough intermediate draft versions. In a sense, the rewriter single-handedly seeks to hold together an effective target co-textual network. That is why she/he typically amends the crude intermediate draft versions so that the final target performance

steadily turns into a readable literary product. Hence, the cohesion and coherence of the target product often take precedence over the texture of the original co-textuality.

In a study of translation editing, Hung reveals that revisers who work for commercial publishers and who generally are either senior or retired translators are likely to edit the target version without any comparison with the source text (1995: 184 and 188). The reason is that their main objective is to assess carefully whether or not the publication of the target product in its revised form is commercially viable.

The key motivation behind this approach turns out to be no longer based on the strict adherence to the co-textual structure as constructed by the author. In a sense, both the reviser and the publisher become primarily concerned with the commercial success of the translation project rather than the achievement of any formal correspondence or any exact semantico-pragmatic relatedness.

Accordingly, it seems that senior revisers prefer to evaluate the emerging target co-textuality on its own merit. Besides, any tortuous allusion to an existing source form is made to sound like an inconsequential insinuation. That is why these market-orientated literary products are likely to achieve the desired financial success which will at least recoup the cost of publication.

Moreover, translated literatures – no matter how highly esteemed the form of the source text is – are habitually subject to mandatory linguistic, textual, literary, poetic, political and socio-cultural manipulation. In a sense, the source textuality often turns out to be deemed an unfinished business which needs to be regularly re-adapted into a variety of acceptable co-textual configurations.

Rabinowitz indicates that it is actually the reader who ultimately establishes the hierarchy of importance of each textual structure (1987: 19-20). In a sense, informed readers are unsurprisingly prone to be attracted to some distinguishing features of the co-text while, at the same time, they are also liable to overlook either consciously or subconsciously some less prominent forms.

Hence, Catford explains that the translator as an informed reader tends to look for:

“the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” (1965: 20)

In other words, the reconstruction of a happy target product resides in compulsory structural shifts which naturally occur during the conclusive rewriting phase. That is why the ultimate target form is the one which is able to withstand the fluency and

acceptability tests as inspired by the prospective target reader who often calls for a cohesive and coherent target textual offering.

Any community of readers is likely to form a powerful pressure group even if it is thought that the active members may constitute a group made up of heterogeneous associates. Even so they are likely to continue to be held together as a group thanks to a set of shared values which determine the most appropriate co-textual textures.

These communally motivated aesthetic and poetic ideals are subject to changing norms which gradually come about during the translation of ground-breaking and challenging literatures. Consequently, the convivial reception of the contemporary target product will depend on the assimilation of the most reputable target based co-textual conventions.

In a study of the politics of interpretation along with various narrative modes, Rabinowitz explicates that to read:

“a text is to imitate it in some way, to produce something
“around” (para) it that is new but that bears some clear
relationship to the original text.” (1987: 18)

In other words, the translator as a cultured reader tends to hypothesise about the most suitable co-textual network to construct during the reproduction of the source forms. For this reason, it is

essential to recreate a target texture which can be instantly recognised as well as immediately accepted because it clearly resembles some familiar texts. Therefore, this type of rewrites may possibly become successful literary products which are to be easily found available in any marketplace.

Besides, the target redistribution of the original real and/or imagined points of orientation must not generate target based deictic standpoints which recurrently shock the average target reader. Certainly, the target co-textuality ought to incarnate unobjectionably the ideals of the prospective addressees as regards how the proposed texture should repeatedly reverberate with many highly recognisable modes of narration.

As a rule, translated literatures are subject to rigorous norms of re-narration which often happen to be remarkably culture-specific. Besides, the intertextual divide between the target co-textuality and the target literary system must not be too broad, particularly if the aptitude of the imagined target reader is judged to be ordinary.

In the meantime, the dichotomy between *langue* and *parole* actually resides in the capability of the monolingual language user to transform highly abstract and extremely disjointed forms into readable co-textual arrangements.

However, the translinguistic movement reveals that the standpoint of the translator is conspicuously dissimilar to the position of the ordinary monolingual language user in that the former is obliged to initiate her/his derived verbal activity from the concrete which is represented by the source text.

Afterwards, the translator can confidently explore all the abstract forms of the target language system in search for the most suitable equivalents. That is why she/he is able to test initially some target forms during the translating phase prior to the assertive confirmation of some favourite target options.

Besides, she/he is apt to disregard either consciously or subconsciously some target choices. Hence, the poetic viability of the target co-textuality grows to be determined by the subjectivity of the translator who makes some critical source-to-target moves which result in either inadequate or fluent target selections.

Similarly, Halliday and Hasan explain that the emergence of the text typically happens subsequent to:

“a continuous process of semantic choice, a movement through the network of meaning potential, with each set of choices constituting the environment for a further set.”

(1985: 10)

Equally, the translation event is characterised by the execution of a combination of informed and instinctive target decisions as regards both the cohesion and coherence of the target co-textuality. That is why the rewriter has to espouse imaginatively the poetic stance of the target reader in order to succeed in all the translinguistic, transtextual, transliterary and transcultural moves.

At least, the target co-textuality has to flow in a straightforward and predictable manner, especially with reference to any alien theme or any eccentric source based narrative twist. In a sense, the issues related to target readability justify the frequent resort by the translator to the most conservative verbal tactics. Therefore, some target choices will inevitably transgress the authority of the source linearity.

In fact, the target audience habitually brings to bear a subliminal pressure on the translator who turns into a conformist with a propensity to making many target based co-textual adjustments. Indeed, it is during the concluding rewriting phase that one will normally identify that a demarcation line has finally been drawn between the fidelity to the author or the prospective target readership.

Lyons explains that the most adequate co-textualities are founded on a well-constructed network of meaningful deictic terms

(1979: 88). Hence, the most cohesive and coherent target co-textualities should be dependent on an acceptable restoration of the source deictic field within a readable target edifice.

Similarly, Marmaridou also indicates that the fluency of any co-textuality is intimately tied to the nature of the texture which is sustained by discourse deixis (2000: 84 and 101). That is why Marmaridou opposes the traditional account regarding discourse deixis which considers anaphoricity to be non-deictic (2000: 71-73). The reason is that it is wrongly thought to be exclusively reliant on the initial formation of an extratextual reference (Marmaridou, 2000: 71-73).

Marmaridou also adds that some current analyses of both deictic expressions and anaphoric reference reveal that extralinguistic reference and co-textual arrangements are essentially complementary (2000: 95). In a sense, co-textual configurations along with any extratextual reference are apt to fulfil adequately the same function of identification.

Moreover, Bühler clarifies how anaphoric associations come about by means of the efficient use of a “positional deictic word” (1934/1990: 137).¹⁷ That is why he succinctly argues that the understanding of the anaphoricity of any deictic expression presupposes that both:

“the sender and the receiver *have the flow of speech in front of them* and can reach ahead and back to its parts.”
(1934/1990: 138) (Emphasis in original)

This proposition despite its foundation on the constituents of the monolingual speech situation adequately highlights the requirement for clarity so that the reader can successfully identify the flow of the deictic network in order to interpret its signification.

Equally, the translator as both an addressee and addresser is liable to intervene either cautiously or radically into the source deictic sequencing of events, actions, acts and processes which the author subjectively constructs into a fluent co-textuality. In a sense, the rewriter is likely to assemble together a target based deictic network which sounds natural.

Besides, the rewriter has to interconnect efficiently all the target deictic forms with other co-textual relationships and contextual reference so that the resultant target product may pleasingly reverberate with the most readable modes of narration.¹⁸ This is because the most fluent co-textualities tend to tolerate similar standards of information load.¹⁹ Hence, the rewriter must be attentive to the efficiency of her/his target deictic arrangements.

The objective of the rewriter should be to spare the eventual target reader from having to concentrate hard so as to decipher

properly the signification of a botched target co-textual configuration. Thus the rewriter should feel empowered enough to be able to manipulate inventively the original discourse deixis so that the target co-textual network may be judged on its own merit.

Equally, Lyons believes that those co-textual and contextual associations which are principally founded on deictic forms habitually rely on both objective and subjective verbal choices which constitute an ultimate frame of reference for the evaluation of every textuality in terms of cohesion and coherence (1979: 95).

Therefore, deixis-in-text will unmistakably divulge the true personality that the (re-)writer wishes to present thanks to a distinctive universe of discourse. In a sense, all the co-textual relationships are likely to sustain a universe of discourse which may succeed in bringing intimately together the addresser and addressee. For this reason, the rewriter must somehow also relate the original real and/or imagined story-world, which is usually based on an unfamiliar characterisation and alien narration, to the actual circumstances of the target addressee.

As a result, the target deictic configuration may possibly empower the prospective target reader to anticipate successfully many critical co-textual moves. Hence, the rewriter should sensibly promote the emergence of a strong bond between the

transferred narrative-world of the author and the actual world of the ordinary target reader by means of the construction of a pleasingly well-organised and highly logical narrative mode.

Consider the translation of the source passage below (Rosenfeld, 1996: 53),

31) ST1: Besides, who's to say they'll get right back to you with an answer quickly? Rely upon online communities when you're truly stuck, when you want to do in-depth and qualitative searching, and when time isn't a major factor.

TT1: Idāfatan ilā dhālik fa-man yaḍman lak anna afrāda l-majmū'a sayujībūn 'alā ttawi 'alā su'ālik? I'tamid 'alā l-majmū'āt al-munkhariṭa bi-shshabaka idhā ṣa'ubat 'alayka fi'lan mas'ala mā, aw idhā aradta an tunjiza baḥt mumtāz wa mu'ammaq fī mawḍū' mā, aw idhā lam takun targhab fī l-ḥuṣūl 'alā jawāb fawrī.

Gloss: Addition to that then-who guarantees to-you that-indeed members the-community will-answer immediately to question-your? Rely-you on the-communities the-subscribed on-the-Internet when becomes-difficult for-you indeed issue any, or when want-you to carry-out research excellent and in-depth in subject any, or when not are-you want-you to the-reception of answer immediately.

One clearly remarks that the source personal pronoun ‘they’ is manifestly explicitated by the following target noun phrase *afrāda l-majmū‘a* irrespective of the fact that the English form has a well-known Arabic formal correspondence which is *hum*. One also notes that the following Arabic target phrases, to be precise, *mas’ala mā, fī mawḏū‘ mā* and *‘alā jawāb fawrī*, are not explicitly dependent on any particular source cue for their actual target materialisation.

Therefore, these intricate translanguistic moves evidently correspond to some exemplary cases of structural manipulation. However, these verbal acts are not mandatory source-to-target moves. They only represent a natural narrative need for the rewrite to bridge the intertextual gap which logically exists between the implicitness and subtlety of the source forms and the demands of the target co-textual structures for idiomaticity and directness.

For this reason, the rewriting phase of the translation event clearly represents the most critical point during which the translator starts to proclaim formally the ownership of the emerging target textuality. Therefore, the concept of ownership of the text must replace the notion of authorship once the rewriter begins to take some executive target based decisions which ultimately affect the texture of the original forms.

At this critical juncture all through the rewriting phase, one can reasonably comprehend the motives behind the extensive interventionism of the rewriter. Moreover, the rewriter at this crucial stage tends to begin to re-arrange carefully some of the original theme-rheme structures so that they may fittingly suit the verbal, literary and poetic habits of the target audience. Hence, the rewriter routinely avoids the use of any unfamiliar morpho-syntactic combination and the resort to some particularly marked equivalents.

Moreover, Baker explains that all rewrites are normally subject to target based narrative norms related to their suitability and readability (1992: 221). That is why it is during the rewriting phase that the target co-textuality becomes effectively liberated from the irresistible constraints of the original co-textual predictability and information load as constructed by the author.²⁰

In fact, the final target deictic framework tends to be regularly made up out of slightly overlapping points of focus whenever the equivalents are formally compared with the original deictic network. The reason is that the objective of the rewriter is to orientate appropriately the prospective target reader towards what actually sounds natural as a target narrative rather than what is actually a proper correspondence.

Snell-Hornby explains that straightforward co-textual predictability is determined by whether or not the proposed target cohesive devices, which delineate the “field progression” of any re-narrative sequence, are efficiently constructed (1988: 72). The reason is that the target addressees must not be unnecessarily surprised so that they may anticipate a set of familiar co-textual configurations.

For this reason, Chisholm argues that the rewriter must transform the source narrative into a target familiar co-textual model in terms of its cohesion and coherence (1989: 37 and 41). In a sense, the rewriter must avoid the reproduction of a carbon copy which defectively clones the original texture. Hence, the intertextual gap will understandably be maintained between the original structures and the target forms, especially if the two universes of discourse happen to be highly divergent.

Most rewriters are responsive to the fact that they are accountable to a different audience which may well disagree with the customs of the author’s readership. Accordingly, it is indispensable for the rewriter to shift adequately the source co-textual relations towards the target structures which will reinforce the shared values of the prospective target addressees in terms of the fulfilment of an uncomplicated thematic predictability.²¹

The co-textuality of the target version may result in partial deictic convergence between the original grounding and the target re-anchorage. This inevitable co-textual and extratextual divergence between the source and target deictic footings underpins the proposition made by Halliday and Hasan concerning the profile of the most adequate text in terms of a texture which must develop logically and above all sound natural (1976: 23).

Besides, source-to-target deictic shifts are at times predictable in that they will either loosely or drastically alter the real and/or imagined co-textual and extratextual configurations as constructed by the author. That is why De Beaugrande insists that the trait of each co-textuality is reliant on the nature of the use of the cohesive devices intended for the generation of both textual stability and verbal economy which are culture-specific (1980: 134).

Accordingly, the rewriter can significantly control the flow of new information within her/his own target co-textuality. Besides, she/he can liberally release new target forms and, at the same time, guardedly keep out other irrelevant source based structures (De Beaugrande, 1980: 132).

That is why it is clearly understood that some textual features are more critical in that they closely shape the readability of the translation. One of these crucial components is the nature of the

management of the flow of new information within a finite target co-textuality.

Thus the rewriter has to reconstruct resourcefully the original latent ambiguity of the new and given forms prior to their release as pertinent pieces of a target based information load. In a sense, the objective of the rewriter is not to challenge aggressively the accepted co-textual expectations of the target audience at large.

Target readers are regularly imagined to be a group of ordinary monolingual language users who are able to process only one mode of information load released at a pace which is slower than the one which is naturally expected from the original addressees due to their familiarity with the author's culture.

However, Stoddard categorically rejects the persistent resort to the overtranslation of the source signification since it is a clear violation of the democratic right of the author to narrate subjectively her/his own personal experience in whatever form or mode she/he strongly fancies (1991: 6).

In other terms, this proposition contests the aspiration of the translator to depose unceremoniously the author from her/his influential position of the manager of the real and/or fictitious sequence of events. Besides, Stoddard indicates that the only rationale behind any target based co-textual manipulation resides in

the pressing call made by the contemporary reader in favour of “patterned predictability” which will not abruptly challenge the verbal habits of the speech community at large (1991: 103).

Equally, Elbarbary believes that it is the commercial publishers along with some translation critics who continuously insist that the target performance must be outstandingly “readable, reliable, and rolls along smoothly” (1997: 55). In other words, it is the prevailing attitude in the open market of literary production which compels mostly the insecure translator to opt uncomplicatedly for a variety of domestication procedures which inevitably impact on the distinctiveness of the source structure and texture.

As a result, the fierce power struggle between the target reader and the author frequently culminates in the straightforward triumph of the former over the latter. In a sense, the translator quietly hands over the interpretative control of the target narrative to the reviser and ultimately to the ordinary target addressee as soon as her/his transcultural undertaking is unceremoniously cut short by the deadline imposed by the publisher.

As a conclusion to this chapter, one can argue that the verbal behaviour of the translator is founded on tentative source-to-target moves coupled with indispensable target-to-source verification procedures. This subjectivity based translating swing ultimately

defines the nature of every final target choice. In a sense, the translator negotiates the merits of a variety of viable target options by means of an intersubjective dialogue with the implied author in association with other passive participants.

For this reason, all the target verbal decisions tend to alternate between informed target choices and intuitive verbal acts. Besides, all the target choice-making manoeuvres are apt to be uncompromisingly dependent on multifaceted cognitive, psychological and sociological processes which are difficult to dissociate into clear-cut components because of their extremely overlapping characteristics.

That is why all the apparently uncalculated source-to-target verbal moves must not be underestimated by translation theorists. The reason is that the translator is liable to utilise instinctively some unmotivated equivalents at the same time as she/he is also prone to overlook either consciously or subconsciously other remarkably workable target options.

Accordingly, one can argue that some concluding target choices may possibly merely satisfy the instantaneous translinguistic evaluation of the translator-subject regardless of any previously held objective appraisal of some other highly reliable equivalents. In a sense, the facts of any subjectivity will consistently reveal

some prejudices as soon as the translator earnestly undertakes to execute some target decisions.

Of course, the freedom of choice which the translator is supposed to enjoy is not entirely unconstrained. In a sense, the translator is likely to be influenced by an externally motivated verbal practice. Hence, every source-to-target verbal act tends to reverberate recurrently with a finite set of comparable translating responses designed to solve some familiar source problems.

Besides, the translator is accountable to a different target audience. That is why she/he has to interact favourably with this newly constituted target readership in the course of the reconstruction of a socio-culturally acceptable target textuality.

Moreover, the displaced point of focus of the translator is expected to intersect only partially with the original narrative standpoint of the author. Hence, the linearity of the source text tends to predetermine noticeably no more than the general contours of the course of the eventual target textuality by means of basically setting some co-textually based and extratextually adequate deictic dimensions.

Therefore, one can argue that all the conclusive target decisions correspond to a well thought-out translinguistic arrangement which is securely founded on highly reliable verbal comments closely

associated with some recurrent source topics. In a sense, the range of any target sentencehood is liable to be ceaselessly governed by the most reputable source-to-target verbal practice.

Moreover, the target signification is thought to articulate *in absentia* the voice of the author. Accordingly, the translator – no matter how seasoned she/he is – cannot always afford to drift aimlessly through the original narrative vision without a clear commitment to one of the most influential parties.

Besides, the creative control which the individual rewriter supposedly brings to bear on the original narrative mode is likely to culminate regularly in remarkably criticisable target choices because they possibly will explicitly reveal an allegiance to one poetic practice instead of another literary approach.

As a consequence, a clash of egos between the author, the translator and the target reader is inevitably going to take place. That is why the outcome often turns out to be typically a target product which judiciously accounts for the genuine desire of the translator to create an alternative audience instead of staying permanently loyal to the author.

Equally, one is likely to come across the subjectivity of the translator inside the target version. The reason is that the translator usually tries to reconstruct a cohesive and coherent target co-

textuality which sensibly assimilates some of the norms of the target literary system. Consequently, any prospective target reader – no matter how ordinary she/he is – will be prepared to welcome enthusiastically this familiar co-textual texture.

Besides, the most experienced translators are prone to hypothesise extensively about the actual state of affairs of the imagined target readership prior to the execution of a combination of educated and intuitive target decisions relating to both the fluency and acceptability of the final target co-textual offering.

For this reason, the translator is inclined to avoid any insensitive violation of the traditional target standards which govern the nature of any type of information load and thematic predictability. In a sense, the rewriter will seek to justify rationally the need to own the target version even if the author may wish to claim that she/he still possesses the definitive universe of discourse.

In the final chapter of this thesis, I will examine how the projected target based ideological and socio-cultural re-grounding of the rewrite ultimately shapes the nature of the verbal behaviour of the individual translator and her/his community of practice.

¹ To solve this dilemma, Savory favours the production of multiple target performances for the same source text in that each

intertextual alternative is thought to enrich the literary, poetic and socio-cultural experience of the target readership (1957: 59).

² This suggestion is drawn from Rabassa's (1989) paper called "No Two Snowflakes Are Alike: Translation as Metaphor".

³ See Halliday's definition of the following notions: 'choice', 'option' and 'meaning potential' (1973: 72, 93 & 98).

⁴ Compare with As-Safi and Ash-Sharifi's most preferable translation strategy which favours the naturalness of the target text in *Babel*, vol. 43 (1) (1997: 60-75).

⁵ After the translation of Stanley Kubrick's film *Eyes Wide Shut*, Pascale Farran remarks that "one never finds himself in a situation of choice. Kubrick controls the shooting of scenes in a manner that leaves no place for doubt. One simply follows him." *Le Monde* (p.33, Wednesday 15th of September 1999) (My translation).

⁶ See the quest for the ultimate equivalence (Albir, 1990: 95, 106 & 110).

⁷ See how each Bible translation exposes the political and ideological persuasion of the publisher (Kahl & Salevsky, 1995: 19).

⁸ Halliday indicates that some linguistic choices happen to be obligatory (1978: 40, 41 & 58). As a case in point, Catherine Cobham in a one-day workshop entitled 'A Life in Translation' held at the University of Edinburgh on the 10th of May 1999 confesses that the translating activity is itself not always a matter of choice because some translation projects are often performed for primarily financial gain only.

⁹ Compare with Hockett's contention which suggests that the writing activity unlike the translating process is basically unidirectional in character (Muhawi, 1999b: 262).

¹⁰ See Lyons' definition of the paradigmatic and syntagmatic axes (1977: 268).

¹¹ Nabokov (1992) is very sceptical when it comes to the achievement of accurate equivalence. That is why he calls for "copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity" (1992: 143). However, Peter Bush in a one-day workshop held at the University of Edinburgh on the 10th of May 1999 indicates that commercial publishers unlike academic publishers hate footnotes, reject glossaries and even deny the right of the translator to write an introduction to her/his work.

¹² Compare with Halliday's assessment of meaning potential in an ordinary monolingual speech situation (1973: 49, 54, 55, 72 & 93).

¹³ This complex translating operation is similar to what the Variational Approach suggests (Hewson & Martin, 1991). The translator initially proposes numerous paraphrastic possibilities before the final decisive target choices can be made.

¹⁴ The notions of "allegiance" and "loyalty" need to be interpreted in relation to Duff's understanding of the concept of 'shape' (1981: 4). They should also be explained in terms of Palmer's assessment of the suggestive power of sound as well as the impact of the visual image of the graphic forms on the reading act (1969: 20).

¹⁵ Gachechiladze also argues that the translator is subject to various laws of stylistic functionalism which may possibly force her/him to seek target poetic normalisation (in Holmes, 1970: 119).

¹⁶ Cronin compares all the source-to-target movements to "transvestism" (1996: 112).

¹⁷ See Rauh for an account of how discourse deixis and anaphora adequately fulfil their function of identification (1983: 54).

¹⁸ Consider the relevance of the Textual Approach to the translating operation (Neubert, 1996: 91).

¹⁹ Read “Basic Issues” for a detailed account of how fluent textualities should be constructed (De Beaugrande, 1980).

²⁰ See Halliday and Hasan’s assessment of how coda, text and context jointly force the average modern reader to accept only the most straightforward co-textual predictability (1985).

²¹ Compare with other cases of transtextual shifts from English source texts to Arabic target performances (Hatim, 1997: 136).

CHAPTER V

5. 0. Social indexicality

In this chapter, I will examine how the ineluctable target-orientated social, ideological and cultural re-grounding of the source text is extensively shaped by the political grid within which communities of translators professionally operate. I will draw on Gumperz (1971), Snell-Hornby (1988), Jakobson (1984c/1990), Baker (1992), Chambers (1995), Hudson (1996), Foley (1997), Marmaridou (2000) and Wardhaugh (2002).

I will also seek to demonstrate how distinct social, ideological and cultural indexicalities of dissimilar translation events generate a multiplicity of speech varieties. The reason resides in Gumperz's view that speech varieties are essentially "indices of social patterns of interaction in the speech community" (1971: 116).

Accordingly, the conscientious translator as a knowledgeable social actor tends to champion culturally tolerable target speech varieties which intimately echo the most reputable modes of verbal behaviour that the most renowned authors of the target speech community are likely to favour. In a sense, all the successful target performances will also be indices of socially acceptable narrative practice.

Besides, the most experienced translators will seek to adhere to the shared social values which will bring the members of a heterogeneous target audience closely together. This suggestion also reinforces the view that the verbal activity of the translator turns out to be an exceptionally intercommunal vocation in that its most active members will normally be positioned between two conflicting societies which boast incompatible literatures and cultures unlike the affiliates of a monolingual literary group.

In an analysis of the difference between the code and the message, Jakobson indicates that every individual member of a speech community will progressively undergo an intricate socialisation process which essentially not only develops her/his verbal faculty but also ultimately presides over its potential capacity (1984c/1990: 98).

In point of fact, every speech community happens to aggregate around a well-defined network of linguistic signs. That is why each member will potentially be able to articulate successfully a countless number of intelligible real and imagined experiences which can be read and interpreted by the group.

Because translators are also socially motivated bicultural activists, they unsurprisingly volunteer to enlighten appropriately the monolingual members on the subject of foreign literatures and

alien cultures which are not principally addressed to them in the first place. In a sense, the translating activity can justifiably be explained in terms of an act of social democratisation wherein unfamiliar creative writings are fittingly made easily accessible to a monolingual audience.

Moreover, the translation event is a well-structured social transaction.¹ In a sense, it indicates that a rational language contact situation can satisfactorily take place between two distinct belief systems. However, Whorf argues that every linguistic system may only approximately impersonate the whole signification of other foreign forms (1956: 42).

In other terms, the translator is dependent on not only her/his instinctive predisposition coupled with an educated judgement as regards the merits of a range of potential equivalents but also, most significantly, on the capability of divergent lexico-grammatical structures to be logically able to interrelate effectively to one another.

Equally, the verbal prejudice of the individual translator is liable to shape conclusively the traits of any source-to-target movement. That is why all the resultant target textualities are liable to reflect effectively the initial mission of the translator intended for the creation of a social compromise between dissimilar speech groups.

This socially motivated transliterary undertaking is central to the formation of a reliable set of equivalents. Besides, the translator initially selects the source text which she/he wishes to rewrite on the basis of subjective and objective criteria prior to making a secondary choice related to finding an appropriate set of textually based equivalents. Baker tries to explain this trade-off in terms of:

“the translator’s ability to assess the knowledge and expectations of the target reader – the more the target reader is assumed to know, the less likely that the translator will be inclined to intervene with lengthy explanations. Likewise, the more harmony is assumed to exist between the model of the world presented in the source text and the target culture’s version of the world, the more inclined the translator will be to remain invisible, i.e. refrain from direct interpretation.”

(1992: 253)

In other terms, the translator instinctively evaluates the social values of her/his “*hypothetical* audience” prior to the initiation of the translating activity (Rabinowitz, 1987: 21) (Emphasis in original). In fact, the most socially sensitive translators usually seek to promote the most known constituents of a shared identity which are likely to correspond to the literary, poetic and cultural expectations of the hypothetical target audience.

For this reason, Ong also indicates that most (re-)writers normally entertain the idea that there is actually an attentive “reading public” somewhere eagerly waiting to receive the creative writing (1982/2002: 133). This audience is regularly believed to be made up of a:

“sizable clientele of readers unknown personally to the author but able to deal with certain more or less established points of view.” (Ong, 1982/2002: 133)

In other words, the suppositions of all (re-)writers are educated by some socio-cultural tendencies. That is why the individual translator is able to re-shape confidently the identity of this intricate transsocietal literary intervention. In a sense, the restoration of the source universe of discourse is likely to follow assertively the preferred poetic models which the clientele of hypothetical target readers will possibly recognise without difficulty.

Equally, Chambers in an examination of the reinforcement of linguistic norms and their social implications unmistakably indicates that some forms of verbal non-conformity can lead to disquiet among the most prominent members of the speech community which will condemn and, sometimes, even banish the dissenters (1995: 67). That is why the translators who are unequivocally conformists will also repeatedly prove their social

commitment to the verbal norms of the leading elements of the target speech group.

This traditionalist susceptibility allows the translator to assemble together a socially tolerable set of equivalents. In turn, these target choices tend to fulfil efficiently and as anticipated a highly conservative social function.

Nonetheless, Snell-Hornby argues that social norms often turn out to be dynamic in character (1988: 95-96). In a sense, all the speech varieties happen to change on a regular basis. Besides, they are liable to vary strikingly from one distinct speech situation to another. Moreover, they are likely to differ conspicuously from one (re-)writer to another.

For this reason, the translator has to be responsive to any potentially suppressed social concern which may conceivably arise out of a derisory reception of the foreign literature and the alien culture. In a sense, the committed translator ought to anticipate that the hypothetical target addressee may well reject the proposed target universe of discourse if its linguistic, textual, literary, poetic and social characteristics are notoriously marked as well as strikingly objectionable.

Nevertheless, most translators are aware that the solidarity between the members of the speech community is unlikely to be

easily broken by only one socially challenging target textuality. In a sense, all the key shared values of the speech group are difficult to breach with only one narrative nonconformity.

Occasionally, some socially based intentions of some authors may possibly bear a resemblance to the main aim of the translator. Hence, the translator may not need to overelaborate profusely the source signification since it is consistently comparable to the objectives of the projected target form.

However, some increasingly obsessive translators tend to develop subconsciously a patronising attitude as regards the social aptitude of the average target addressee and her/his incapacity to be able to decipher properly any complex target nuance (Ross, 1996: 345; and Williams, 1992: 91).²

Correspondingly, Gumperz explains that all the well-known language norms are the end result of “informal group consensus and are subject to continual change in response to changing attitudes” (1971: 122). He also indicates that language users tend to confirm their loyalty to one party all through the repetitive selection of a distinctive speech variety (1971: 123).

In a sense, the verbal behaviour of language users is converted into “a symbol of their allegiance to a broader set of political ideals than that embodied in the family or kin group” (Gumperz, 1971:

123). Therefore, the conscientious rewriter is also liable to transgress some source based social norms, particularly if she/he clearly feels that they endorse an intolerable political viewpoint.

Moreover, the translating act is apt to fulfil accurately a range of well-defined socio-cultural functions. In a sense, all the target performances steadily contribute to the establishment of a shared cultural *imaginaire* which brings closely together conflicting speech groups along with their socially based speech varieties.

However, Cordonnier believes that the translating act should occasionally generate some innovative discursive values which can supplement and, sometimes, even defy the time-honoured target norms (1995: 172).³ In other terms, some translators should regularly try to resort to the use of some untried narrative forms which may well challenge the target textual standards regarding readability and acceptability.

For this reason, every premeditated inclusion of a peculiar narrative form or even a socio-culturally strange mode of behaviour within the target universe of discourse shall correspond to an anti-sociotranslation manoeuvre. To elucidate this transcultural intrusion, it seems necessary to explain that a sociotranslation is a communally based translating practice whose output relentlessly

reverberates with the most reputable narrative varieties espoused by the prominent authors of the speech group.⁴

Wardhaugh describes this conformist verbal tendency in terms of the code being the reflection of both a personal development as well as an intense socialisation process (2002: 116). Accordingly, every translating practice tends to reproduce concurrently some socially orientated needs that the target speech community calls for along with some subjective viewpoints that the individual translator will understandably have.

Yet the numerous choices made by the translator regularly echo with some contradictory statements. In a sense, every translating act turns out to be a heteroglossia of inconsistent messages which are apt to promote simultaneously a variety of challenging narrative modes. That is why the outcome is often a target version which attempts to re-define the status, the role, the gender, the class and the ethnicity of all the actors involved in the translation event, be they active or passive partners.

In an analysis of Bakhtinian thought, Dentith indicates that *raznorecie* – literally meaning ‘multi-speechedness’ – corresponds to the successive manifestation of contradictory voices which an individual language user is able to use all through a single speech event (1995: 35). Thus the translating activity usually reveals the

nature of the social awareness of the bilingual performer as she/he consecutively hops from one voice of one character to another.

Consider the translation of the source passage below (Rosenfeld, 1996: 58) (Emphasis in original),

32) ST1: *do identify yourself*: Many ignore all postings from anonymous or pseudonymous names. Use your real name, and, if you have a title that's short and not too officious, add that too. If you are a college student, it's not a bad idea to list your institution, but *never* say that you are a student. Many will assume you're looking for homework help.

TT1: *'arrif bi-nafsik*: Lā yantabih aghlab al-munkhariṭīn ilā r-rasā'il al-majhūlat al-'ism awi l-latī stu'mila fihā ism musta'ār. Nanṣaḥuka bi-sti'māl ismika l-ḥaqīqī wa l-'idāfatī ilayh laqabak idhā kāna qaṣīr wa ghayr sulṭawī n-nabra. Wa idhā kunta ṭālib jāmi'ī, udhkur isma l-jāmi'a l-latī tantamī ilayhā ma'a 'adami dh-dhikr 'alā l-'iṭlāq annaka ṭālib. Li-'anna dhālika sa-yadfa'u n-nās bi-l'i'tiqād annaka tabhath 'an man yakun laka 'awn li-'injāzi wājibātik al-madrasiyya.

Gloss: Identify-you yourself: No pay-attention majority the-subscribed to the-messages the-anonymous the-name or which use in-it name pseudonymous. We-advise-you to-use name-your the-real and the-addition to-it title-your if it-is short and

not officious the-tone. And if you-are student university, mention-you name the-university which belong to-it and without the-mention never that-you-are student. Because that will-make the-people to-the-belief that-you-are looking for someone can-become to-you helper to-the-completion homework-your the-school.

One remarks that the English source passage refers to a number of possible online situations which the Internet user may perhaps find herself/himself in. In a sense, the author wants to illustrate how an average member of an American newsgroup must adhere to a range of culture-specific online norms known as netiquettes if she/he wishes to be responded to promptly.

Online communities share not only a language code but a virtual culture as well. That is why the author wisely uses the personal pronoun 'you' as a familiarity based narrative mode for indicating that the addresser despite his knowledge can interact with the addressees on their level. This direct mode of addressivity is also intended to underline how sociable the author really is.

Even so the target personal pronoun, namely, *anta*, is gender-marked for masculinity. In a sense, the translator looks to want to address only a male. However, this apparent source-to-target gender shift is both lexico-grammatically and culturally motivated.

The reason is that the Arabic masculine personal pronoun *anta* is regularly used to denote concurrently both males and females whenever the addressivity happens to be general.

Thus Marmaridou argues that person deixis should not be examined in isolation without a clear reference to the entire socio-cultural configuration within which the speech situation occurs (2000: 81). In a sense, personal pronouns are apt to distribute a variety of opposing social roles as long as the participants are fully engaged in a speech event which they are continuously re-defining.

Besides, Foley unambiguously explains that the use of social deixis tends to represent:

“the overt expression, in the actual indexical linguistic forms used, of some parameters of the relative social position of one or more of the linguistic interactants, be it speaker, addressee, or even a bystander in the interaction.” (1997: 313)

In other words, personal pronouns unmistakably illustrate the truthful manifestation of a multifaceted social indexation process involving different actors with dissimilar footings in the speech event. In a sense, interlocutors are inclined to role-play enthusiastically a number of politically, ideologically, socially and culturally intricate states of affairs with regard to their gender,

standing, responsibility, class, temperament, ethnicity and way of life.

For Foley, these multifaceted role-playing games as distributed by various pronominalisation systems exemplify how social deixis in languages such as Japanese and Javanese possibly will not have precise equivalents in foreign tongues (1997: 318-326). Hence, the adequate relocation of these culture-specific deictic terms to a foreign environment will be dependent on the ability of the translator as a bicultural actor to rewrite logically some of the original intricacies by exploiting intelligently some alternative routes for identification.

Still the translator needs to question repeatedly the relevance of some culture-specific deictic terms to the actual conditions of the target addressee. In a sense, the translator as a socially sensitive bilingual performer must decide whether or not the peculiar source indexation will be well-suited to the real and/or imagined deictic dimensions of a projected target re-grounding.

Still the translator under exacting social constraints has the prerogative to manipulate the source functions, if they are thought to be immaterial to the target norms of addressivity. The rewriter can opt to either adjust, drop or even explain in a footnote the

significance of these culture-specific indexations, if the translation approach mainly focuses on the education of the target audience.

For the most part, any target based re-popularisation of the source content must first of all seek to satisfy adequately the aspirations of the prospective readership. As a case in point, Gumperz in his evaluation of the social regulations which efficiently guide the members of any monolingual speech community indicates that:

“verbal interaction is a social process in which utterances are selected in accordance with socially recognized norms and expectations.” (1971: 114)

By the same token, the translator as a transsocial interactant essentially holds one of the most critical positions. The reason is that she/he regularly needs to reconcile agreeably the speech varieties of the original verbal interaction with the communal expectations of the prospective target addressees.

As an example, the following common indefinite quantifiers, namely, ‘*many* ignore’ and ‘*many* will assume’, quoted from the source passage above happen to hold the subject position. In the target text, they are overtranslated into explicit Arabic noun phrases, to be precise, *aghlab al-munkhariṭīn* [the majority of the subscribers] and *n-nās* [the people]. It is clear that the translator is

able to manipulate the indefiniteness of the source message by way of using some identifiable target based references.

This translation approach reveals the influence that the socially sensitive bilingual performer can bring to bear on the textuality of the author. To be exact, the translator can conceivably modify the traits of the source forms by means of a plain target message. This attribute is typical of many target performances. That is why it is believed that most target textualities tend to be longer and thus more explicit than the original texts.

Furthermore, this discrepancy between the source forms and the target message is reliant on the habitual roles that both the author and the translator are naturally expected to perform in favour of their respective addressees. In a sense, every text as a product turns out to be logically founded on some socially based narrative positions.

Meanwhile, Geertz in an attempt to explain the Western conception of personhood and its impact on the (re-)writing activity argues that the individual language user as a rule is:

“a bounded, unique, more or less integrated motivational cognitive universe, a dynamic center of awareness, emotion, judgement, and action organized into a distinctive whole and

set contrastively both against other such wholes and against its social and natural background.” (1983: 59)

Nonetheless, the significance of this Western-orientated conception of the individual language user becomes understandable if it is obviously set against other belief systems which are highly sociocentric in their evaluation of the reputation of the (re-)writer. In a sense, the highly sociocentric speech community regards the (re-)writer as an accountable actualiser of the language code into some culturally acceptable textualities.

As a case in point, Foley indicates that there are some highly sociocentric speech communities which on the whole deem “the good of the social grouping as fundamental” to their existence and, as a consequence, all the members will belittle any impulsive individual desire which dares to stand against the collective good (1997: 266).

Equally, the translator as a socially responsive actor operates within a well-defined cultural grid which is likely to shape the main theme of the translation event relating to the function of the identity of the individual within the projected target universe of discourse (Lefevere, 1999: 76).

Indeed, all the intersubjective qualities of the translating activity are liable to promote confidently any sociocentric tendency which

is supposed to be conducive to the sustainment of the speech community at large. Besides, the translator is liable to recreate a tolerable representation of the original characterisation by means of a clearly readable re-sequencing of the source events and actions.

As a consequence, it seems that the need for a socially based literary “we-experience” is apt to impact persuasively on the subjectivity of the individual translator who intentionally or unintentionally allows her/his prejudiced “I-experience” to be subjugated by the demands of society (Vološinov, 1973/1985: 54).

For this reason, Benveniste argues that the precise social indexation of any text can be perceptibly deduced from the verbal behaviour of the individual language user (1969/1985: 240-241). To be exact, all texts are socially motivated narrative products that all the members of the speech group will directly or indirectly participate in with their interpretation. Hence, it is this well-organised socio-cultural framework which will directly also shape the profile of any upcoming (re-)writing operation.

Besides, most translators are apt to uphold rather than challenge the long-established social values which the target audience inevitably appreciates. The reason is that the translator often seems to be apprehensive because she/he does not want to be considered

as an outcast who dares to break the most reputable norms concerning the natural distribution of social roles.

Correspondingly, Halliday explicates that speaking fluently a foreign language depends on understanding not only how grammatical structures properly function but also how “social semantics” will accurately work (1978: 55). Equally, the translator as an important social player must satisfactorily distribute a variety of key roles which should be at least in harmony with some aspects of the target cultural scene (Quine, 1960: 5, 45 and 82).

This regular mode of verbal conformity tends to lead to the endorsement of many politically correct target products because they easily fit in with other established textualities. That is why one is tempted to refer to the translator as one of the most committed verbal enforcers of the most dominant social attitudes.

Besides, the translator as an influential social actor tends to experience firsthand all the changes within the source and target narrative grids whenever she/he tentatively moves forward and backward across the language barrier. That is why the translator must always seek to achieve successfully a socially based target re-grounding, especially if she/he truly desires that the original message effectively reaches the intended target audience.

In the following part, I will evaluate whether or not communities of translators really exist and how the demands of these communities of practice may impact positively or negatively on the verbal behaviour of the individual bilingual performer.

5. 1. Community of translators

In this penultimate subdivision of this thesis, I will examine how a community of translators sometimes in a straightforward or roundabout way interjects, evaluates and subsequently regulates the verbal behaviour of the individual bilingual performer. I will also assess how a community of translators as a theoretical construct may well shape the itinerary of the majority of translating operations.

I will draw on Bloomfield (1933), Sapir (1949), Skinner (1957), Gumperz (1971), Barthes (1970/1974 and 1976), Martin (1986), Rabinowitz (1987), Newmark (1991), Chambers (1995), Hymes (1996), Hudson (1996), Lehtonen (2000) and Wardhaugh (2002).

It is thought that a speech community actually exists if a group of language users frequently resorts to the use of a set of finite semantico-pragmatic forms because they are apt to recreate recurrently what is believed to be an acceptable verbal behaviour. As an illustration, Bloomfield in a classic definition of the speech

community indicates that the members also should at least be “a group of people who interact by means of speech” (1933: 42).

Similarly, one can also argue that any group of translators can constitute a bilingual speech community, particularly if the individual members by means of direct or indirect verbal interaction perform a number of roughly identical translanguistic verbal acts.

In a sense, one can demonstrate that a community of translators interacts and thus exists at least as a theoretical construct if a group of bilingual performers is inclined to identify initially with as well as subsequently endorse and maybe even improve some of the prevailing translanguistic values.

Certainly, it seems that every community of translators is liable to interpose once the individual member becomes aware that she/he can be a proactive associate of this bilingual speech group. In a sense, the attentiveness of the individual members to the needs of the group underscores the proposition which suggests that a community of translators can be effectively cut off from other speech groups because of the highly distinctive features which the members can overtly display and act upon like, for instance, the bilingual and bicultural facts.

For this reason, Wardhaugh explains that the cut-off criterion is incredibly decisive in determining whether or not a group of language users actually forms a cohesive speech community (2002: 119). Equally, every community of translators tends to be founded on some factual grounds comparable to the arguments in support of the existence of monolingual speech groups, particularly the propositions related to the individual member's strong sense of "group identity" coupled with an awareness of some of the "group differentiation" signals (Wardhaugh, 2002: 118).

As a consequence, it is assumed that these distinguishing characteristics tend to reveal that a group of translators can be relied on as a productive social network comparable to other well-structured speech communities which may well have also some additional traits.

Unambiguously, Hudson indicates that the validity of any speech community is dependent on the individual member being actually aware that she/he can actively engage in various role-playing games (1996: 28). For this reason, the verbal behaviour of every speech community is supposed to be not only founded on some reliable lexico-grammatical forms but also on the frequent re-invention of these abstract structures into some readable textual models (Hudson, 1996: 28).

Aware of the variations which distinguish between different speech communities, Gumperz explicates that the formation of any language group is dependent on:

“any human aggregate characterized by regular and frequent interaction by means of a shared body of verbal signs and set off from similar aggregates by significant differences in language usage.” (1971: 114)

Similarly, the individual translator must regularly demonstrate a sense of loyalty to the norms which naturally typify the verbal behaviour of the seasoned members of the bilingual speech group in order for translation theorists to identify without difficulty some of the broad translinguistic and transcultural ideals of a particular community of translators.

In point of fact, the initial choice of the source text which is proposed for a translation is apt to confirm on its own some of the hidden literary, political, ideological and socio-cultural tendencies which may characterise a specific bilingual speech group.

At this juncture, the community of translators as an influential pressure group understandably tends to interject because it obviously considers the needs of the target audience to be more important than those of the original addressees. In a sense, the individual bilingual performer will consciously or subconsciously

embrace the available system of standardised equivalents because it will already have successfully brought the source and target societies, their literatures, and cultures together.

Therefore, the overall profile of any future translation project is liable to reflect effectively this tacit translinguistic collaboration between the active and passive members of a community of translators. Hence, on every comparable translating occasion the individual bilingual performer will likely repeatedly make an identical source-to-target move.

Meanwhile, one of the most contentious issues in sociolinguistics relates to the typical size of the speech community. Some sociolinguists argue that the speech group can be as small as a band made up of two members. Others suggest that the speech community should be at least as big as the population of a neighbourhood despite the fact that the residents may likely not know one another very well.

Therefore, one deduces that at least two active translators can indeed constitute a small community of practice which is worthy of the attention of translation theorists and sociolinguists alike, particularly if their target performances can repeatedly prove that they truly share a number of highly distinctive translinguistic characteristics.

Moreover, Wardhaugh elucidates that any speech community ought to: a) be made up of at least two self-motivated members, b) demonstrate that it has a valid reason to exist temporarily or permanently – be it in a professional or religious capacity as well as for any other legitimate motive, c) be at all times open to new members, d) require hardly ever any face-to-face communication situation, e) be governed by either highly flexible or even stringent rules which will preside over the verbal behaviour of future members and, finally, f) allow the members to entertain various modes of empathy with one another (2002: 116-117).

Accordingly, I will argue that the sustainability of any community of translators is closely dependent on the recurrent confirmation by the bilingual performers of their shared translinguistic principles. I will also contend that the legitimacy of any community of translators is subject to a number of highly valued transliterary, transsocial and transcultural norms as regards how each source genre ought to be read prior to its reproduction into an adequate target performance.

Meanwhile, Sapir also indicates that the perception of a similar signification ultimately comes about once an individual member in the course of her/his verbal behaviour clearly shows many regular signs of linguistic and textual conformity to the norms of the group

(1949: 515). In a sense, the values of the bilingual speech community will also be an indispensable companion for the individual performer all through her/his rewriting of foreign literatures and interpretation of alien cultures.

Moreover, it is understandable to argue that the veteran members of any community of translators are likely to contribute more to setting many ground-breaking translinguistic trends which the new bilingual performers will probably follow. Ultimately, most translators – no matter how long they are cut off from their peer culture – are liable to perform the translating act in partnership with other bilingual actors because they all wish to maintain the trust of the target addressees.

Besides, the verbal behaviour of most inexperienced translators is at times subjected to peer review. In a sense, many translation events are by no means solo translinguistic operations, particularly if the inexperienced bilingual performer has just started to exert her/his work within the confines of a translation agency.

Similarly, the adequate rewriting of foreign literatures usually comes about thanks to a multiparty course of action which is founded on verbal interactivity between the individual bilingual reader and the speech group at large. Hence, the individual

bicultural performer is able to fulfil purposely the duty which the prospective target audience wants her/him to execute in its place.

For this reason, Downing in an evaluation of the responsibility of the reader indicates that:

“reading involves active participation on the part of the reader, who maps the information in the text against her or his own stored knowledge to make sense of the text.” (2000: 9)

Effectively, the translator as an educated reader often participates enthusiastically with other bilingual actors in a number of shared transliterary transactions. That is why any work of fiction in a library or bookshop is nothing more than an inanimate object like any other creative work which requires a reader to make sense of it. Likewise, any unfamiliar foreign literature will come to life once it comes into contact with a knowledgeable bicultural actor.

In point of fact, translators constitute a community of informed readers who are likely to have a shared vision as regards how most translation events ought to cut across different societies, their literatures and cultures without a problem for a sustainable period of time. In a sense, the translator confirms “*the birth of the reader*”

and thus, by implication, the death of the author as Barthes put it (Lehtonen, 2000: 75) (Emphasis in original).

Indeed, the most acceptable readings of any source universe of discourse often entail a manifestation of verbal conformity to the aspirations of the target audience. That is why it is thought that the reconstruction of the most obscure intentions of the dead author usually turns out to be a difficult psycholinguistic act. In a sense, the task of interpreting all the nuances of the original signification collapses in its entirety on the shoulders of the translator-reader.

However, both Martin (1986: 157) along with Rabinowitz (1987: 21) in two different studies regarding the politics of reading concur that each community of readers will always be effectively heterogeneous. In a sense, a speech group will normally encompass various individuals with irreconcilable subjectivities. Nonetheless, these readers tend to approach creative works with a standardised literary, poetic and socio-cultural response.

Additionally, Chambers in an examination of speech variation and its social ramifications indicates that some accomplished readers are likely to take over the centre of the speech community because they are capable of exploiting adequately all the potential of their literary system by means of highlighting its most salient

poetic values (1995: 88-91). That is why Chambers refers to these dominant readers as insiders for the reason that they are likely to:

“embody the social characteristics of their group prototypically and actualize the linguistic trends in the data prolifically.” (1995: 91)

Equally, the most active and influential translators are also liable to propagate prototypically a number of uniform translinguistic, transliterary, transsocial and transcultural moves to the extent that the community of practice at large will subsequently espouse and reproduce these highly popularised speech variations.

Besides, Martin contends that some works of fiction not only need an “informed reader” to interpret their most obvious signification but also demand a “super-reader” who will intelligently decipher the subtext with the purpose of having an impact on the most ordinary readers who may subsequently develop a similar reading (1986: 160).

In a sense, this suggestion entails that only few highly cultivated readers ought to be entrusted with interpreting some creative works seeing that they can be good custodians of the most difficult literary and poetic practices.

Similarly, the veteran translators are, realistically speaking, also a kind of super-readers. That is why Lyons indicates that some

seasoned bilinguals turn out to be more reliable than any other language user in that they are able to evaluate rationally whether or not two lexico-grammatical forms belonging to two different language systems happen to constitute an adequate equivalence (1977: 237).

In a sense, both the natural competence and long experience of some veteran translators play a major role in their successful translating acts. For this reason, some bilingual performers are able to construct a system of textually acceptable equivalents which appropriately respond to many key target based literary, poetic and socio-cultural demands.

Moreover, the most knowledgeable translator is able to judge honestly the merits of most translinguistic moves, particularly the most critical ones related to the last movements from the intermediate draft versions to the final target product. In a sense, the most experienced translator is also an accomplished bicultural negotiator who strives to achieve a satisfactory compromise between the source characteristics and the natural target traits.

In other terms, the translator holds a pivotal bargaining position relative to the respective standpoints of the other partners in the translation event including the dead author, the imagined target audience and probably the editor.

Hence, all the adjustments, omissions, additions and manipulations which are performed – sometimes coercingly – on the emergent target textuality may just be able to divulge where the loyalty of the translator truly resides.

Meanwhile, Wardhaugh compares the verbal behaviour of the speech group to how “*communities of practice*” function wherein the leading members tend to propose a set of provisional norms which possibly in due course will be conventionalised so that they may turn into a reliable verbal value (2002: 125) (Emphasis in original).

However, Newmark argues that the speech group is usually an unidentifiable entity which all translators must ignore because its supposed influence as a pressure group is negligible (1991: 99).

Therefore, the translator is the most accountable bicultural activist in that she/he is ultimately responsible for the final outcome of the translation event. Accordingly, target products ought to be deemed neither innocent nor impartial literary performances. Undeniably, it seems that any community of translators because of the fact that it is relied upon as a bicultural arbitrator is liable to have, realistically speaking, its own agenda in spite of what Newmark actually claims (1991: 99).

Besides, translators are normally socially sensitive actors who are inclined to respond positively to the biased interests of the most powerful players of the speech community – be they the senior editors, the commercial publishers, the sponsors, the censors or the cultural gatekeepers. That is why most translators routinely reveal their artistic susceptibility which is usually intended for the verbal reinforcement of all the target based poetic and socio-cultural principles.

This proposition regarding the verbal conformism of most translators should initially be tested within the sheltered setting of a number of translation schools around the world where trainee translators follow, comparatively speaking, similar teaching regimes.⁵ As a consequence, these qualified translators are liable to find irresistible all the earlier tried and tested modes of verbal behaviour that they had come across within the enclosed surrounding of an institution of higher education. Ultimately, these acquired translinguistic norms are apt to be repeatedly resorted to in a quick response to any similar translating problem encountered during a project.

Furthermore, many commercial publishers regularly commission their most trusted translators to fill a variety of literary gaps which occasionally appear in the open market. For this

reason, these commercially driven translation events are liable to conform stringently to the job specifications of the sponsor concerning the projected socio-cultural function that the target product must ultimately fulfil within its new environment.

As a consequence, a range of translinguistic decisions possibly will not altogether please the well-versed target reader who has very high expectations. In a sense, the well-informed target audience may well feel disenfranchised for the reason that its literary, poetic and socio-cultural needs may turn out to be calculatedly disregarded for the benefit of the average target reader.

In the meantime, Chomsky in an evaluation of verbal interactivity among various members of a speech group deduces that most verbal acts tend to reverberate unremittingly with previously standardised modes of verbal behaviour (1986: 16). Likewise, it seems that most qualified translators are also expected to respond in a somewhat conditioned reflex to the same source cues by means of a finite set of some commonly utilised target answers.

Accordingly, the eventual profile of any target performance tends to divulge undeniably not only the linguistic, textual, literary and poetic prejudice of the individual translator but also emphasise the sustained political and ideological agenda of the community of

practice which, in turn, reflects the socio-cultural expectations of the speech group at large.

With reference to the work of a community of official sworn translators within the sheltered setting of an international organisation like the United Nations, one might argue that the officially authorised translation event is noticeably undertaken as a joint enterprise. Hence, the appointed translators have to observe diligently all the in-house conventions related to the most highly valued form-to-form solutions.

Besides, every community of official sworn translators normally endeavours to reach a consensus based on intertextual parity which legally brings the different language versions closely together. In actual fact, most institutionalised translators are inclined to interpret cautiously and then rewrite thoughtfully the master legal document in cooperation with some senior revisers, case-hardened jurists and experienced diplomats.

Moreover, one may also assert that the buildings of an international organisation like the United Nations actually correspond to a *Sprechbund*, namely, a recognised speech area where many language users are likely to share a familiar mode of speaking and writing.⁶

As a consequence, any community of official sworn translators cannot be understood to represent any longer an unidentifiable and slippery speech group as Newmark put it because the most important objectives of any community of institutionalised translators are habitually well-defined in advance by the employer in a code of ethics and professional conduct (1991: 99).

Therefore, the responsibility of all the official sworn translators who work within a controlled environment must normally intersect with the main objective of the target audience which, on this particular occasion, turns out to be a visible speech group. Accordingly, the official sworn translators are obliged to fulfil adequately the main intentions of this actual target readership all the way through the reconstruction of legally binding and politically acceptable language versions.

Meanwhile, Horowitz and Samuels in a study of one community of discourse indicate that language users are susceptible to cling to reliable systems of beliefs and adhere to all the trustworthy peer values by means of encouraging their most renowned authors to promote these literary ideals to foreign speech groups in the hope that they may perhaps one day espouse them during their daily written and even spoken verbal interaction (1987: 9).

Consequently, some talented bicultural actors may progressively develop into exceptionally influential members of different communities of discourse alongside their own indigenous speech group. That is why the most experienced translators are apt to look for compromises with the intention that the proposed range of socially responsive equivalents may possibly keep the majority of target readers content with the end result.

In a sense, some translating operations can be steadily founded on consensus based bicultural communication acts nothing like the ordinary monolingual speech events which are often carried out by one language user who is primarily answerable to her/his own conscience and community.

Furthermore, the proximity of the official sworn translator to other well-motivated partners during the officially permitted translation events tends to facilitate the quest for adequacy. In a sense, every official sworn translator usually looks forward to evaluate a variety of conflicting opinions as regards the most satisfactory source-to-target correspondence route which sometimes leads to the validation of a number of hitherto indecisive target choices.

Hence, official sworn translators perceptibly endeavour to develop into outstanding partners all through the execution of the

officially authorised translation events. Accordingly, they possibly will achieve an adequacy whenever they momentarily suspend their translinguistic prejudice. In a sense, since their intention is to evaluate initially the various standpoints of the other active participants, they will succeed to find many consensual solutions to corroborate many new target propositions.⁷

Correspondingly, Hymes indicates that the reader often comes across a multiplicity of conflicting voices inside the same universe of discourse (1996: 98). In other terms, different forms are liable to coexist side by side since the writing act habitually embodies “a configuration of common understandings and individual voices” (Hymes, 1996: 98). That is why all the would-be translators need to develop into accomplished bicultural negotiators who are apt to appreciate unselfishly the political and socio-cultural agenda of all the concerned parties.

Typically, all institutional translation events tend to seek the reconstruction of the most common denominator among a variety of conflicting views. This is because the main objective of the exercise is to dispel any uncertainty that the actual target readers might possibly have as regards the uniformity of all the language versions. As a result, the natural manifestation of the translator’s

egocentricity turns out to be uncommonly subdued for the duration of the officially permitted translation event.

In fact, the officially authorised translation event transforms the duty of the translator. In a sense, the focus is on the achievement of a sociocentric textual product since this type of translating process extensively relies on negotiation, compromise, consensus and accountability.⁸

In essence, most translators are responsible members of their speech communities. They are predisposed to listen attentively to the opinions of senior editors, leading literary critics and any well-informed reader even though their target choices might often give the impression that they merely represent the subjective voice of one bicultural player. That is why the most satisfactory rewriting acts are those which embody the successful projection of the individual translator into the habitual discursive modes of the target addressees.

Besides, the translator as a committed bicultural activist not only partakes in the flow of literature between different societies but also contributes to the dissemination of foreign values along with some new philosophies (Browdy, 1991: 123). That is why she/he must be very careful not to abuse her/his acquired authority. In a sense, the trust bestowed on the translator by the average target

reader should in any case moderate the natural excesses of her/his verbal tendencies.

For this reason, Newmark indicates that the target readership can, subliminally speaking, put pressure on the translator in spite of the fact that it is normally composed of a group of heterogeneous addressees (1991: 99). Undeniably, if the proposed target product truly seeks to be accepted, it has to display clearly a close affinity with the established literary practice which the target audience is acquainted with.⁹

Equally, the socio-cultural suppositions about the self can consciously or subconsciously be reinforced during the translation event with the result that the eccentric aspects of the alien other may possibly be unduly exaggerated. That is why some commercially responsive translators endeavour to win unreservedly the confidence of the ordinary target reader through the unconditional deployment as an ally of any source based socio-cultural prejudice.

Accordingly, Barnstone argues that most translating procedures lead to a highly politicised form of reading literatures (1993: 7 and 138). The reason is that the translation event turns out to be partly governed by the socio-cultural bias of the target audience as well as

partly presided over by the literary aptitude and poetic prejudice of the translator.

Hence, the translator can confidently found her/his target performance on the preconceived notions of the ordinary target reader who, as a rule, will successfully anticipate any predictable theme and rheme structure which creates a flowing narrativity.¹⁰ In actual fact, the translator can sometimes be considered as a ruthless colonialist whose political objectives may first and foremost lead her/him to focus primarily on the exploitation of the literary and poetic norms of the target speech community.¹¹

Moreover, one might assume that by being a committed bicultural player, the translator possibly will achieve a standing comparable to the status of a promising author within a literary circle because she/he can also create a new audience for the text (Cronin, 1996: 153).

Nonetheless, some overprotective authors have a tendency to relinquish half-heartedly the full responsibility of reading and rewriting their texts to anonymous translators (Bensoussan, 1995). That is why the ghost-rewriter is at least expected by the commercially driven publisher to be able to reconstruct faithfully a target version which can effortlessly be read by:

“the mother in the house (...) the child in the street (...) the ordinary man in the market.” (Luther, 1964); Quoted by Berman, 1984: 225) (My translation)

Equally, some sceptic authors together with some sponsors do not want to regard the translator as a decent citizen who has justifiably the right to voice her/his opinion by means of exploiting the amplest margins of freedom of expression that the cultural gatekeepers normally tolerate within a society (De Presles in Beer and Lloyd-Jones, 1995: 121-131).¹²

Nonetheless, the longer the period in the exercise of the translating profession is, the higher the degree of verbal conservatism that the translator is unsurprisingly likely to exhibit. For this reason, the conformist translators are liable to recycle as often as possible all their age-old favourite source-to-target solutions.

Moreover, Skinner reveals that the speaking and writing acts are both dependent on an intricate cognitive process which is founded on trial, error and validation (1957: 29). Likewise, the decision-making process which affects the translating act relies on a complex intellectual endeavour which usually culminates in the selection of some preferred equivalents and, by repercussion, the rejection of other less desirable target options.

This intricate cognitive operation is problematic and less than ideal for the addresser and addressee.¹³ In a sense, each series of translating propositions tend to reverberate with contradictory voices that the translator has to sift through in order to choose an appropriate target form. This is because the pressure on the translator is both retrospective, i.e., emanating from the author, as well as prospective, namely, originating from the needs of the hypothetical target audience (Postgate, 1922: 18).

Besides, systems of equivalents are likely to remain unchanged over a long period of time. However, some established target propositions can be occasionally reviewed. In a sense, a community of seasoned translators can precipitate the dethroning of the author if some influential bicultural actors choose to violate flagrantly the identity of the source text in order to assert publicly that the conclusive readings ultimately reside with the addressees (Barthes, 1976: 27).

As a consequence, the standing of the translator-reader who is usually regarded as a submissive consumer of literature will start to equal the pre-eminence of any influential literary critic who normally defines the true significance of a literary product (Barthes, 1970/1974: 4).

Equally, any experienced translator may develop into a well-respected reader who can confidently affirm that the target version should be viewed as her/his own trophy. That is why Barthes truly believes that the 'I' of each reader is intrinsically plural in that it is a reflection of past literary experiences backed by a range of politically motivated views (1970/1974: 10).

Correspondingly, the cumulative work of a community of translators represents a socially motivated literary arrangement that the subjectivity of the individual bilingual performer cannot ignore without a valid reason. In a sense, all the established translations symbolise an interconnected network of tried and tested equivalents that the contemporary and future translators can count on.

Besides, the transsocial ramification of the translation event is dependent on the curtailment of the impact of the original relationship between the source addresser and addressee. In a sense, the translator needs to develop a new bond with the target audience by means of overelaborating the customs based source signification.

Hence, the inventive manipulation of the original societal functions becomes an essential component of the translating act. As a consequence, the source discursive bearings as constructed by

the author may well turn out to be either slightly or significantly transformed within the alternative literary product.

Furthermore, the desperate pursuit of target textual readability can increasingly turn into a disruptive fixation to the extent that the translator may, at times, discredit unconstructively the intelligence of the prospective target reader. That is why De Beaugrande convincingly argues that any knowledgeable translator must perceptibly dispense with the stereotypical image that she/he often imparts as an:

“assiduous expropriator of control who is constitutionally prone to ‘go too far’.” (1994: 14)

In other words, the translator need not gratuitously reinforce the common perception that she/he as an important protagonist in the translation event has a Janus-faced predisposition. In a sense, she/he should not concurrently attempt to defend awkwardly all the incompatible grounds which may affect the reception of the proposed subjectivities. Indeed, she/he must be intransigent in choosing the most adequate deictic footing for her/his target based societal functions.

Moreover, the translator by confiscating consecutively the perspective of each protagonist for the duration of a single translation event tends to intervene either overtly or covertly in the

original societal functions which hold closely together the source characterisation within well-structured narrative sequences. In actual fact, the movement of the translator between two universes of discourse regularly leads to the creation of circumstances-specific deictic re-grounding which impacts on the source real and/or imagined states of affairs.

Accordingly, the nature of this transsocial transaction, which interconnects a number of straightforwardly discernible deictic points of focus along with some highly cryptic standpoints, is what actually shapes the eventual standing of the target universe of discourse before the target audience.

Newmark points out that any level-headed translator will strive to uphold faithfully the most cherished norms of the target verbal behaviour for the reason that most bilingual performers are basically honest citizens who will enthusiastically volunteer to bring the foreign systems of beliefs closer to their respective target speech communities (1996: 39 and 41).¹⁴

Furthermore, the seasoned translators usually grow to be highly cultured insiders who know how to access imaginatively and inventively more than just one variety of linguistic, textual, literary, poetic, political, ideological and socio-cultural values.¹⁵ That is why their discerning verbal tendencies are apt to generate many

new controversies by creating fresh doubt in the mind of the author as to the originality and inimitability of her/his literary product.

Nevertheless, the average translator need not be deemed an outcast whose rewrites must always be approached with apprehension. In fact, she/he can successively adopt and gradually adapt to both the roles of addressee and addresser unlike many monolingual readers. Therefore, she/he should not be reprimanded unnecessarily for shifting slightly every so often from the prescribed storylines of the author and, therefore, voicing perceptibly her/his personal opinion within a target narrative sequence.

In the following section, I will evaluate any ideologically or culturally motivated re-grounding which will actually sustain the target universe of discourse. I will also examine how this target based re-contextualisation possibly will have either a desirable or objectionable impact on the target readers' perception of the source literature and culture.

5. 2. Ideological and cultural re-grounding

In the final part of this thesis, I will assess the essential ideological and cultural re-grounding acts which ultimately affect the reception of the target version. I will draw on Whorf (1956),

Nida (1964 and 1964b), Lefevere (1990), Venuti (1992 and 1995), Snell-Hornby (1995) and Malinowski (1998).

In a study of the bilingual facts, Hornby indicates that the translating act must be explicated within the framework of a number of intricate bicultural communication situations (1977: 6). The reason is that every translating manoeuvre is, by definition, a multifaceted “cross-cultural event” (Snell-Hornby, 1995: 543).

Therefore, any translation model which seeks to be holistic in its approach must thoughtfully evaluate the background of the individual translator in terms of ambition and determination to develop progressively into an influential bicultural actor.

In addition, the verbal behaviour of each community of translators is believed to represent an integrated system of potentially predictable translinguistic moves. Nevertheless, this suggestion does not preclude the translator from genuinely divulging some aspects of the nature of her/his ideological prejudice and cultural preference.

For this reason, one may be able to examine closely some intricacies of any transcultural communication event from the inside if the focus is on the verbal behaviour of an individual member of a particular community of translators. In a sense, the evaluation of any community of practice may well commence with

the preliminary examination of the facts which motivate an individual bilingual performer.

Moreover, Le Page and Tabouret-Keller (1985) clearly point out that every verbal move tends to correspond to an act of identity. In other terms, the distinctiveness of every community of translators is liable to emerge undoubtedly out of the allegiance of the individual bicultural actor to the communal values of the speech group at large (Chambers, 1995: 67).

Besides, all translation events tend to occur subject to the parameters of shared customs. That is why the translator as an active and responsible member of a bilingual speech group is reliant on what Malinowski describes as the socio-cultural reality behind the meaning of words within a particular language experience (1998: 256).

Likewise, Barthes also indicates that each word happens to have a memory which stays invariable over a long period of time except when there are wide-ranging requirements for change during a critical phase in the development of a language system (1967: 17). Accordingly, Barthes argues that the writing act:

“is precisely this compromise between freedom and remembrance, it is this freedom which remembers and is free

only in the gesture of choice, but is no longer so within duration.” (1967: 17)

Similarly, the translator by being a committed bicultural activist is, democratically speaking, free to choose any specific set of equivalents. Thus in selecting a particular target option, she/he is liable to bring forth unavoidably all the conventionalised socio-cultural attributes behind the proposed target form. In a sense, the memory of all the target propositions may well eclipse the natural aspects of the original signification owing to the inevitable addition of the various target based semantico-pragmatic features.

Moreover, Malinowski in an examination of a number of potentially untranslatable lexico-grammatical constituents convincingly contends that absolute parity between some source words and their equivalents in all their socio-cultural facets is unattainable (1998: 256). Malinowski also underlines the fact that the unplanned resort to the equivalencing of some source forms with a number of target options “is necessary for practical convenience but theoretically inadequate” (1998: 257).

Hence, the translator as a bicultural mediator is predisposed to manipulate consciously or subconsciously the source signification to the extent that the natural memory of the original forms is liable to be slightly overshadowed by the embedded semantico-pragmatic

features as well as socio-cultural constituents of the tactically viable equivalents.

Even so, there are many translation events which create countless acculturation situations. In a sense, any long-lasting language contact between two speech communities, their literatures and cultures possibly will lead one day to the gradual emergence of what Gumperz identifies as reliable “crosscurrents of diffusion” which can potentially bring closely together many thus far incompatible traditions (1971: 118).

In other terms, any ever-increasing regularity in language contact situations between two societies will inevitably trigger an acculturation process which can be cultivated by the ordinary language users. That is why there will come a time when a community of practice may well decide to do away with any gratuitous overtranslation owing to the understanding that the source and target speech groups may have cultivated about each other’s literature and culture.

Undoubtedly, the customary socio-cultural boundary between speech groups in these particular translation situations is no longer subject to the natural barrier of language systems. For this reason, Gjerlow and Obler confirm that a number of words belonging to language (A) over a long period of language contact between two

speech communities may gradually assimilate an additional signification which is borrowed from the extralinguistic content of equivalent foreign forms pertaining to language (B) (1999: 130-131).

As a case in point, Gjerlow and Obler provide the example of the Spanish verb *correr*, literally meaning ‘to run’, and describe how this form had gradually incorporated the meaning of the American phrase ‘to run for office’ among the Hispanic community of New York as a result of a semantico-pragmatic process known as “calqueing” (1999: 130-131).

In comparison, one may also argue that a number of translation events which occur between two speech groups which have irregular language contact situations like the Arabs and the Chinese will, as a rule, necessitate an exceptional overexplication of the socio-cultural nuances of any tricky source form. In a sense, any pioneer translator will be obliged to satisfy, in every respect, the anthropological curiosity of the average target reader by means of providing some convincing clarifications.

Even so, some commercially responsive translators are liable to be markedly inclined towards favouring the norms of any powerful party to the detriment of the most vulnerable source cultures. Hence, the translinguistic tendency of the financially sensitive

pioneer translator is apt to shape the perception of these ground-breaking transliterary and transcultural events in the absence of a reputable translation tradition involving the source and target societies.

Besides, the pioneer translator normally has to make the original real and/or fictitious states of affairs pertinent to the reality of the contemporary target addressee. In a sense, the mission of the translators who operate at the cutting edge of their profession is for the target offer of the new information to accomplish a politically correct reception.

For this reason, the three major cognitive operations which preside over every translation event, to be exact, the reading phase, the translating process and the rewriting operation, are understandably believed to be characterised by critical shifts during each interpretative move.

In a sense, the ideological affiliation of the translator convincingly calls for the adequate reconstruction of any incomprehensible source based cultural feature. Consequently, a number of original discursive traits may be in some measure rearranged by the interventionist translator who may intend to make them at least overlap with some well-known target based anthropological facts.

This transcultural deflection resembles the manner in which words are thought to shape, in advance, the form of poems.¹⁶ Similarly, Nida also thinks that established systems of equivalents tend to generate an interpretative predeterminism as a result of all the literary, social, cultural and anthropological customs of the target speech group (1964: 48).

That is why Nida in an examination of the ecological, material, social and religious background of a number of translation events remarks that some words are “fundamentally symbols for features of the culture” and, as a consequence, any well-read translator must enthusiastically go after the achievement of a “cultural equivalence” to facilitate a happy target reading (1964b: 91).

As a case in point, Nida provides the following examples: a season in country (A) sometimes needs to be changed to a representative climatic condition in country (B) so that an adequate equivalence may logically happen, the source word ‘wheat’ could at times do with an adaptation to a culturally appropriate equivalence such as ‘maize’ so that the average target reader may possibly understand the function of the original staple diet, the significance of the desert may well call for an overexplicitation such as ‘an abandoned place’ so that any target speech community which inhabits a different environment may comprehend the

original harsh surroundings, the biblical notion of 'Holy Spirit' possibly will require an overelaboration such as 'pure Holy Spirit' given that some target cultures believe that all spirits are unpleasant creatures and, finally, the transliteration of the word 'rabbi' into one of the Bantu languages must all the time be avoided since it will sound like a familiar target swear-word (1964b: 91-97).

As a result, all these culturally sensitive target based solutions can only be described as clear instances of a politically correct translation approach which is totally on the side of the ordinary target reader. In a sense, some translators may well sanction a liberal underrepresentation of the original culture if they aspire to promote a fluent target reading of the most obscure facets of the universe of discourse of the alien other.

Equally, Sapir also indicates that translators are predisposed to reinforce willingly a common perception about the foreign other subsequent to any repositioning of the culturally loaded source words to a new milieu (1949: 162). In fact, Sapir convincingly contends that the relocation of any culture-specific notion from its habitual place is of its own accord enough to make it lose some of its most delicate features (1949: 430).

Consider the English translation of the Arabic source passage below (Ibn Ziad in Al-Maqarri, 1949: 226),

33) ST3: Wa qad balaghakum mā ansha'at hadhihi l-jazīra mina l-
 hūri l-hisān, min banāti l-yūnan, ar-rāfilāt fī d-durri wa l-
 marjāna, wa l-hulali l-mansūja bi-l'īqān, al-maqṣūrāt fī quṣūri
 l-mulūk dhawī t-tījān, wa qad intakhabakum Al-Walīd Ibn
 'abd Al-Malik amīru l-mu'minīn mina l-'abṭālī 'urbāna, wa
 raḍiyakum li-mulūki hadhihi l-jazīra aṣhāran wa akhtāna,
 thiqatan minhu bi-rtiyāhikum li-ṭṭi'ān, wa-stimāhikum bi-
 mujādalat al-'abṭāl wa l-fursān, li-yakūna ḥaḏuhu minkum
 thawāba l-lāh 'alā i'lā'i kalimatih, wa izhāri dīnih bi-hadhihi l-
 jazīra, wa-li-yakūn maghnamuhā khaliṣatan lakum min dūnih
 wa min dūni l-mu'minīna siwākum, wa l-lāhu ta'ālā waliyyu
 injādikum 'alā mā yakūnu lakum dhikran fī d-dārayn.

Gloss: And already are-informed-you (plu.) what is-contained
 this the-island of the-houris the-beautiful, about girls the-
 Greece, the-swallowing-around in the-pearls and the-coral,
 and the-robles the-woven with-the-agates, the-lodged in palaces
 the-kings with the-crowns, and already selected-you (plu.) Al-
 Walid Ibn 'Abd Al-Malik Amir the-believers among the-
 heroes earnest, and accepted-you to-kings this the-island sons-
 in-law and brothers-in-law, as-trust from-him that-are-not-
 worried-you (plu.) to-the-stabbing, and accepted-you (plu.) to-
 battle the-heroes and the-horsemen, to-become share-his for-

you (plu.) repentance Allah to elevation word-His, and disseminate religion-His in-this the-island, and-to-become booty-its (fem.) exclusive to-you (plu.) of without-him and of without the-believers except-you (plu.), and Allah exalted protector saviour-your (plu.) to what happen to-you (plu.) praise in the-two-houses.

TT3: You already know that beautiful houris from Greece inhabit this island. They swagger around dressed up in robes woven with pearls, coral and gold. They reside in palaces where crowned heads rule. The Commander of the Faithful Al-Walid Ibn ‘Abd Al-Malik selected you among other heroes because you still happen to be bachelors. He has given his consent so that you can marry the daughters and sisters of the royalty of this island. He is confident that you are brave enough to face the possibility of being stabbed, and that you have accepted to do battle with other heroes and knights. May the blessing of Allah be mercy on you to exalt His word and preach His religion in this island! May its riches belong to you and no other believers except you! May Allah be your Saviour in what might become of you in this world and the hereafter!

One remarks that the Arabic source passage is heavily loaded with culture-specific notions such as *l-ḥūrī l-ḥisān*, *ar-rāfilāt*,

amīru l-mu'minīn, thawāba l-lāh 'alā i'lā'i kalimatih and l-lāhu ta'ālā. The reason is that Ibn Ziad wants his message to communicate forcefully an intense spiritual experience so that his young and inexperienced Muslim soldiers may fearlessly do battle with the enemy.

In a sense, Ibn Ziad seeks to convince the hesitant soldiers about the merits of the looming battle by way of exploiting their religious sentiment. Besides, Ibn Ziad looks to inspire his soldiers to cross valiantly swords with the infidels who, in his opinion, do not deserve to inhabit anymore the fertile Iberian peninsula because of their wicked way of life.

Thus the morale of the soldiers must have been boosted by the speech which must have been delivered with zeal by their commander. The speech promises the soldiers that they will be allowed to grab a variety of earthly spoils coupled more importantly with a heavenly recompense.

That is why the subtext must have been interpreted in absolutist terms by the Muslim soldiers. Besides, the religious significance of the message must have dispelled any anxiety that the young soldiers must have felt prior to their engagement in the battlefield.

Accordingly, all the distinguishing socio-cultural features of the source text have to be translated in an adequate target performance.

In a sense, any politically sensitive translator needs to preserve rightly both the religious and historical qualities of Ibn Ziad's speech. The reason is that the original message is highly significant as a document which clearly bears witness to one of the earliest violent encounters between the Muslims and Christians.

As an example, the Islamic term *Allah* has to be transliterated to be re-used in the target performance in spite of the fact that in English there is a cultural equivalence, namely, 'God'. In my opinion, the term 'God' is an easy target based language solution. That is why any culturally responsive translator will instead re-use the Islamic notion *Allah* in the target performance because it rightfully provides the exact referential points for an educated target audience.

In a sense, the transliteration of the Islamic notion for a deity will hopefully encourage the target reader to understand that *Allah* refers to the one creator who has no other associates. Equally, the original signification possibly will be lost if the Islamic term *Allah* is expediently translated into a cultural equivalence such as 'God', 'Dieu', 'Gott', 'Yahweh' or 'Dios'.

Because the term 'God' is closely associated with the Christian conception of the Trinity, namely, the union of the Father, the Son and the Holy Spirit as one Deity, a formal correspondence will not

communicate precisely the original Islamic nuance. Hence, a domesticated translation, especially one without a footnote, will inevitably misrepresent the original culture-specific definition.

Besides, the culturally committed translator must fervently endeavour to be an unbiased historian who will skilfully accompany the target audience in its educational journey. In a sense, the mission of the translator is to invite every target reader to experience personally the historical reality of the original state of affairs.

For this reason, Whorf argues that all the transcultural moves must not only challenge our presuppositions as to the most acceptable qualities of our reality but also must adequately supplement our mundane existence with fresh anthropological, ethnological and sociological experiences (1956: 55 and 252).

In a sense, the obstacle of mutual misunderstanding and suspicion between societies and cultures may effectively be dismantled by means of a pedagogically motivated translation approach. In essence, the culturally sensitive translator must efficiently exploit the potentially universal features within every system of beliefs. Yet she/he must not also neglect the place of the exotic and mysterious within the target version.

Meanwhile, it seems that there is not yet a comprehensive definition of what individuals really mean whenever they use the term ‘culture’. According to Hoijer, there are two main explanations of the notion: ‘culture’ (1964: 457). On the one hand, a cultural system for historians is:

“a mere assemblage of traits, held together only by the accident of existing in the same society at the same time.”
(Hoijer, 1964: 457)

On the other hand, a cultural scheme for anthropologists refers to:

“more than a fortuitous assemblage of traits; each culture possesses, in addition to its trait content, a unique organization in terms of which its distinct components are significantly related to one another.” (Hoijer, 1964: 457)

In other terms, anthropologists advocate an integrated approach to all the cultural characteristics of the same society. Accordingly, translators who would like to reconstruct as closely as possible the socio-cultural configuration of the original speech community are obliged to reconcile satisfactorily the different assemblages of traits as uniquely represented by the abstract source and target lexicogrammatical grids. It is only afterwards that the translator can claim that she/he is truly a committed bicultural activist.

Above and beyond, the translator gradually moves from an actual source text to an emerging target version. She/he as a re-narrator successively jumps from one real and/or fictitious point of focus to another. In a sense, while the original deictic standpoints turn out to be mostly immediate, the assumed target perspective is always based on a displaced point of focus.

Ultimately, translators who aspire to be impartial historians need to reconcile two distinct cultural experiences even if the original traditions are already realised while the target customs are still distant. Moreover, the verbal behaviour of the translator should not, pragmatically speaking, be exclusively dependent on one dominant socio-cultural arrangement.

Even so, the sociocentric tendency of the translator may often inexorably lead to a target based cultural prejudice. In a sense, the unshakable allegiance of the translator to her/his speech group may well shape the anthropological, ethnological and sociological direction that the translation event will, in all probability, follow.

That is why each source-to-target choice-making move, be it well-informed or instinctive, will conceivably fulfil a partisan verbal act. In a sense, the final translating act will possibly culminate in a cultural adjustment and even an ideological re-grounding of any number of unusual source based states of affairs.

In the meantime, Hawkins (1997) rightly considers that the use of any deictic expression is likely to bring about an enduring ideological grounding owing to the stabilisation of the abstract lexico-grammatical forms into a fixed co-textual framework. Correspondingly, the relocation of the source deictic grid to a fresh target ground is liable to transform slightly or significantly a number of narrative sequences irrespective of how attentive and competent the translator may be.

Moreover, some translators are predisposed to respond to any powerbroker. That is why they may unexpectedly switch their loyalty from one cultural gatekeeper to another. In actual fact, such translators tend to behave like anthropological linguists who carefully scrutinise the functions of every word relative to a real or supposed wisdom.

Democratically speaking, the translator is empowered enough to be able to display cagily or blatantly her/his ideological persuasion without feeling apprehensive. As a potentially influential social actor, she/he may also decide whether or not she/he wishes to become a spokesperson of her/his speech community by being a leading literary trend-setter.

In a sense, the translator could become a norm-breaker on condition that she/he opts to carry out knowingly an ethnocentric

infringement on the target based ideological and cultural grids. As a result, she/he may radically deviate the established anthropological, ethnological and sociological framework from its standardised verbal possibilities.

Normally, the source textual cohesion and coherence will need to be reconstructed differently in order to facilitate a target based thematic predictability. In a sense, the translator projects her/his identity into that of the target reader in order to define adequately the acceptable target co-textual standards. Hence, the translator will exploit any real or supposed target value by turning it into a reliable measurement mechanism intended for the achievement of adequacy and normalcy.

Furthermore, a number of profit-driven publishers supported by some senior editors will attempt to coerce any inexperienced and, hence, suggestible translator into producing a stereotypical representation of the original socio-cultural traits. For this reason, Venuti warns the impressionable translator against the persistent disruption of some established cultural arrangements when he remarks that:

“ethnocentric violence of translation is inevitable: in the translating process, foreign languages, texts, and cultures will

always undergo some degree and form of reduction, exclusion, inscription.” (1995: 310)

In other terms, most translators possibly will choose an unmarked transcultural move in preference to a marked target option whenever they have to face up to a number of culturally loaded source forms. In a sense, the average translator will lean towards the domestication of the egocentricity of the alien other owing to an understandable admiration of the values of the familiar target personality. Conversely, some nonconformist translators may gravitate towards the foreignisation of the target conventions due to their ideologically motivated empathy towards the original socio-political order.¹⁷

Moreover, the nature of each transcultural move involving two dissimilar speech groups will be extensively dependent on the motivation and desire of the ordinary target reader to exert an additional effort in order to understand any unfamiliar source based societal condition. In a sense, the more open-minded the average target addressee is, the less interventionist in the original socio-cultural traits the translator is likely to turn out to be.

Nonetheless, Bassnett and Lefevere forcefully argue that any translating act is, by definition, an interference-orientated transcultural move regardless of whether or not the translator

strives not to intrude blatantly into the sustained vision of the author (1990: IX).

For this reason, any knowledgeable translator ought to aspire to be an educationalist who will strive to bring two incompatible systems of beliefs closely together in spite of the fact that some authors are intolerably unaccommodating to even allow free transliterary and transcultural jumps to take place.¹⁸

That is why authors who have strong political opinions as regards the standing of an original creative work generally insist that translators must obediently collaborate with them for the duration of the rewriting process as well as clearly announce in the preface that they had received their full assistance.¹⁹

Equally, some authors for lack of trust tend to consent to the rewriting of their works of fiction to take place only if they are carried out by the same translators who are also their close confidants (Macura, 1990: 68).

Accordingly, some translation events turn out to be subject to an intense external scrutiny which tends to emanate either from the author or the senior editor. As a consequence, the translator may grudgingly trade in her/his freedom of expression in order to secure some other future lucrative translation contracts from the promoters of the author. Hence, the projected socio-cultural re-grounding of

the target version may need to be differently reconstructed so that the end result may uncomplicatedly integrate the established literary agenda.

In the meantime, it is known that each translinguistic breakthrough into the verbal habits of the unknown other by explorers, missionaries, anthropological linguists and translators alike can actually constitute the foundations upon which mercenaries and traders may reliably fall back on during their conquests.²⁰

Equally, Venuti demonstrates how many aesthetically challenging literary works can be devastatingly domesticated in a concerted effort by a number of ideologically motivated cultural gatekeepers to naturalise efficiently the peculiarity of the alien other and, hence, successfully dilute her/his strangeness (1992: 5).

Consequently, such an exploitative translating approach to the oddity of the unfamiliar other is likely to further the cause of the powerful by means of imposing an ideologically inspired agenda which, in due course, will serve their mercantilistic needs. Besides, any lingering myth as regards the incorruptibility of the translating activity must be truly re-evaluated owing to the various available partisan viewpoints which the impressionable translator may possibly champion.

As a case in point, Sturge in a lecture describes how Nazi Germany extensively exploited the literature of the Nordic people to its benefit while, during the same period, its rulers antagonistically manipulated the creative works of all the enemy states.²¹ The main intention of the ideologists of Nazi Germany was to propagate the so-called superior values of the Volk among the Germans while, at the same time, they sought to denigrate all the systems of beliefs of the rest of humankind.

Similarly, the sponsors of some educational exchanges between different states are likely to delineate dogmatically the literary, socio-cultural and political frame of reference within which the selected translators will operate so as to accomplish the desired functions.²²

That is why some translation events are austere governed by a variety of ideological concerns which tend to not only precede and accompany but also closely follow the verbal behaviour of any impressionable translator. In addition, the profile of the proposed target discourse is liable to be partly distorted by the eventual intertextual interaction with the established literary works.

Equally, Niranjana indicates that translators are themselves blameworthy since they enthusiastically volunteer to partake in the dissemination of the discourse of the powerful and imperialist,

especially during the time of conflict (1992: 34 and 43). Normally, such translating engagements are fulfilled in order to contain the colonised who are led to believe by way of a misrepresentation of reality to accept the proposed ideological agenda as part of an inevitable *mission civilisatrice* (Niranjana, 1992: 34 and 43).

Consequently, many translating ventures tend to unravel in advance the hitherto closed universes of discourse belonging to various speech communities which are about to be subjected to an era of colonialism. In a sense, the translator becomes herself/himself a colonialist who textually defines the unfamiliar other into a desirable attraction worthy of exploitation. Conversely, the way of life of the alien other may well be reconstructed to match any repulsive socio-cultural arrangement which will perfectly suit the moralistic justifications of the colonialist.

For this reason, Hewson and Martin explicate that the susceptible translator is apt to turn, willingly and sometimes reluctantly, into a trustworthy vehicle for the propagation of many vile ideologies which can be exploited by a number of unscrupulous decision-makers (1991: 165).

In actual fact, the professional values of every community of translators are liable to be, at any moment, manipulated by the

socio-cultural agenda of the sponsor, the mercantilistic objective of the publisher and the politically motivated guidelines of the senior editor. As a result, these influential partners are apt to shape indisputably the translanguistic, transliterary and transcultural modes of association which may ultimately bring the source and target societies either closely together or else keep them apart from one another.

That is why it is thought that the voice of the individual translator is effectively plural. In a sense, the individual bilingual performer is part of a team of politically sensitive actors. Hence, any presumed neutrality of the individual translator ought to be truly re-evaluated as a consequence of the intense external demands which consciously or subconsciously impact critically on the identity of the rewriting act.

Furthermore, Blodgett explains that the translating activity not only expropriates what actually belongs to the alien other but also sometimes endeavours to integrate, in every respect, its inimitability to the selfhood (1983: 33). In other terms, every community of progressive translators is predisposed to develop gradually an assortment of assimilative verbal strategies which socio-culturally will determine the overall target representation of the foreignness of the other.²³

For this reason, well-read translators find all the translinguistic, transliterary and transcultural precedents hard to ignore. Hence, the most salient translating norms are likely to continue to have a decisive influence, for the most part, on all the upcoming source-to-target textual encounters.

Therefore, the idea that the translator can remain an independent bicultural broker is unrealistic. The reason is that the manipulation of the original discourse turns out to be often a deliberate tactical move designed to shape the attributes of the translating act.

Additionally, the potential allegiance of the individual translator to one dominant party will extensively depend on the circumstances of a number of translating situations. In a sense, the three overlapping phases of the translation event, to be exact, the reading period, the translating process and the rewriting procedure, are governed by occasion-specific demands which can over a long period of time constitute an assortment of strongly suggestive verbal moves.

Moreover, the general exigencies of every source-to-target movement regularly pull the reconstruction of the projected target textuality towards a relatively predetermined translinguistic direction.

Therefore, any committed translator must have some strong reasons to decide to challenge overtly the credible arguments of her/his community of practice. In a sense, it is not easy for any translator to pull unilaterally the translation event towards an unorthodox direction. Hence, the most reliable translators usually orientate their target choices towards either the natural demands of the author or the perceived needs of the imagined target audience (Viswanatha and Simon, 1999: 175).

In the meantime, it is impossible for any independent bilingual verifier to reconstruct wholly the source textuality during a back-translation procedure owing to the highly subjective nature of many source-to-target moves. Besides, the target product recurrently drifts to different co-textual configurations to the extent that the independent bilingual verifier may not be able to relate them automatically to the original textual arrangements.

For this reason, the translator by banking on her/his accumulated experience tends to steer the voice of the author towards a target narrativity which does not challenge abruptly the established literary, poetic and aesthetic standards of the target universe of discourse (Parks, 1998: 221).

In effect, the translator consciously or subconsciously engages in what Russell describes as the commitment of ordinary individual

language users to the “perceptive experience” of the powerful whenever they uniformly execute a number of conformist verbal decisions (1940: 121).

Accordingly, the translator is also obliged to opt calculatingly for well-known and authoritative target voices in preference to attempting to reconcile awkwardly a number of diametrically opposed source and target narrative visions. The main objective is for the target performance to be satisfactorily welcomed by an eager target audience. In a sense, the target readership needs to discover quickly that the target literary offering unambiguously shares many common characteristics with other highly regarded target textualities.

Nowadays, the flow of foreign literatures is subject to the policies of publishers, sponsors and senior editors. These influential partners can determine not only which creative works really merit to be translated but also how they are supposed to be adequately re-narrated in order to succeed in a highly competitive marketplace.

That is why the translator at times is in a weaker position to the extent that she/he will be willing to demonstrate a keen sense of loyalty to the powerful partners who may, in return, carry on providing her/him with more lucrative contracts. Otherwise, the

career of those who want to be successful professional translators may conceivably be cut short or else turn out to be less productive than expected.

Therefore, translation theorists should always give due consideration to the politics of publishing behind every target product that they evaluate if they truly hope that their translation models can realistically become pertinent to the current translating practices.

Equally, some translation trends can potentially damage the reputation of the author, particularly if the ethnographic evaluation of the source society is founded inappropriately on an assimilative outlook. Hence, Sifianou remarks that the political, ideological and socio-cultural affiliation of the individual translator is apt to lead to a recurrent reproduction of a stereotypical image of the unfamiliar other whose distinctiveness may well be purposefully deculturised within an uninspiring target performance (1992: 48).

In effect, the sense of belonging that the translator has to prove continuously as regards a number of shared values is liable to shape the actual transcultural itinerary of the target version. As a result, rare are the translators nowadays who can convincingly argue that their translation events actually take place in an environment free from the externally motivated influences of a number of

translinguistic, transliterary, transsocial and transcultural precedents.

In a sense, the translator is normally expected to perpetuate inventively the stability and continuity of the target literary system.²⁴ Besides, on a regular basis she/he also has to reinforce proactively the bond of fellowship that will continue to bring, over a long period of time, a community of heterogeneous readers closely together.

For this reason, Barthes convincingly argues that each speech group is apt to generate a highly recognisable cultural code which, relatively speaking, tends to stabilise the politics of reading over a long period of time.²⁵ Similarly, every crucial transcultural decision which is knowingly articulated by the individual translator is liable to correspond to an act of allegiance in support of the literary ideals of the clan.

Undeniably, the strong commitment of many translators to a community of values is said to constitute a reliable measurement mechanism against which a variety of target performances can be judged. The reason is that the individual translator naturally puts her/his faith in the most reputable target based cultural principles in an attempt to evaluate whether or not the proposed target version will, in due course, be accepted by the average target reader.

Therefore, the translator may perhaps need to defy as often as possible the supposed originality of the source text by way of proclaiming unequivocally the ownership of the target version. In point of fact, the translator justly merits the same standing as the author given that she/he too effectively creates a new readership for the text (Venuti, 1995: 6 and 15).

As a conclusion to this final chapter, one may argue that the translating act essentially seeks to reflect as admirably as possible a variety of time-honoured target based speech varieties. That is why the final rewriting stages regularly call for a socio-culturally appropriate target based re-indexation which possibly will assist the target audience to read effortlessly the proposed rewrite.

Accordingly, the most convincing target version must usually provide an adequate re-indexation which should bear a close resemblance to a number of well-known target based literary customs. To accomplish effectively this tricky objective, the translator often needs to develop a suitable verbal motivation for her/his projected target re-grounding prior to making the final source-to-target move.

Normally, the translator tentatively endeavours to shape the target performance along the lines of the most successful target speech tradition. For this reason, any socio-culturally unusual set

of target forms may well present the ordinary target reader with an existential challenge for the reason that the equivalents will turn out to be derisory in comparison to a variety of communally held values.

In other terms, the proposed rewrite may abruptly become a notoriously marked speech variety to the extent that it may conceivably start to attract an unwarranted attention to itself as a form rather than being first and foremost a fluent and acceptable textuality. Besides, any excessively objectionable target form is likely to break insensitively every formal and informal group based consensus which any well-respected community of readers tends to value.

Moreover, the target literary offering ought to stand at least independently as an appropriate sociotranslation. In a sense, the target product needs to reverberate no less than with a number of time-honoured target conventions.

Therefore, the usual excesses of the subjectivity of any translator must not, at any rate, eclipse totally the translanguistic code of the community of practice. Besides, the natural prejudice of the rewriter must primarily favour all the tried and tested verbal indexations which the target speech group at large will truly appreciate.

Routinely, the translator selects an adequate equivalence on the strength of a socio-culturally familiar target speech value. Consequently, the emerging target textuality during the translating process often tends to vacillate irresolutely between the immoderate egocentricity of the author and the precautionary sociocentricity of the translator. In a sense, the transliterary mediation is normally supposed to fulfil passably one critical function which is the contentment of the average target reader.

As a result, the conformist translator is predisposed to become a verbal enforcer who will try to champion unquestionably the cause of the established target based literary attitude. In addition, she/he will endeavour to convince the new audience even by means of a relatively slanted rewrite that an indirect access to the source text is worthy of their attention.

Hence, it is expected that the translator will proactively reinforce her/his group identity while, at the same time, she/he will indirectly accentuate the group differentiation with the alien other. In a sense, the translator will slowly but surely grow to be one of the most loyal cultural players who will devotedly hold on to the mainstream literary and artistic standards.

Nonetheless, the translating activity strangely is still viewed as a solo undertaking in spite of the fact that it is relentlessly subject to

both direct and indirect peer evaluation. In a sense, most seasoned translators will desperately try to provide always a reasonable justification for their instinctive or informed target choices by means of relating them to other highly reputable literary conventions.

Moreover, the committed translator tends to map out in advance the profile of her/his target version against the information she/he already holds about other successful rewrites.

Besides, the veteran translator is supposed to be an influential bicultural actor who is empowered enough to approach confidently any literary work with a set of socially reliable target responses. For this reason, the bicultural mediator may well hold the centre of the speech community provided that she/he can accountably manage to produce as often as possible a number of exemplary rewrites.

In a sense, the translator can conceivably turn out to be a trustworthy custodian of the most celebrated literary customs as long as her/his translinguistic, transtextual and transpoetic propositions inventively manage to draw sufficient support from the most powerful cultural gatekeepers such as the publishers, the sponsors, the senior editors and the literary critics.

Moreover, each community of successful translators will have to operate within a well-defined speech area where the individual bilingual performers may reliably interact with one another in order to uphold a common way of rewriting foreign literatures and representing alien cultures.

In a sense, any ever-increasing frequency of translation traffic between two speech groups is likely to generate a community of shared speech varieties which are apt to steer any upcoming translation project towards the sustainment of the group consensus with regard to the most adequate mode for equivalencing effectively.

Moreover, the translator as a bicultural negotiator will often try to turn advantageously her/his individualism into an intersubjective voice which will efficiently maintain the constancy of the earlier acceptable text-to-text contacts. Accordingly, the translator is likely to found her/his target decisions on the estimated speech prejudice that the average target readers are believed to have.

More often than not, the translating act endeavours to represent efficiently the original sequence of events in a politically tolerable target based configuration. For this reason, the verbal behaviour of the seasoned translator will, as expected, correspond to an

authoritative statement about the values of the bilingual speech group.

That is why translation theorists may conceivably unearth some intricate translating commonalities in a number of translanguistic moves if they decide to evaluate fully all the explicit and implicit anthropological, sociological and philosophical particulars behind the initial selection of a set of provisional equivalents and the ensuing confirmation of all the apparently random system-to-system contact incidents as executed by a community of practice.

In a sense, the translating act truly symbolises an ideologically motivated transcultural event that translation theorists should start to scratch more than just the surface of.

¹ Compare with Korzybski's definition of knowledge as a well-structured cognitive event (1933: 20).

² Compare the verbal tendency of most translators with the intentions of the holder of the original point of focus within a specific narrative sequence (Moore, 1989: 4, 5 & 10).

³ Cordonnier also thinks that the translating practice tends to develop a specific subtext which takes the form of a "non-dit" [unvoiced comment] (1995: 172).

⁴ Delisle wants the use of the concept of sociotranslation to lead to the creation of a new research discipline in Translation Studies whose main objective is the evaluation of any translating practice within a multilingual state like Canada (1982: 118).

⁵ I raised the issue of professional norms and their origin in translation pedagogy with Ian Mason who presented an outline of a paper on the work of translators at the parliament of the European Union in a lecture entitled “Transitivity and Institutional Norms in Translating” held at the University of Edinburgh on the 20th of February 2003.

⁶ Personal notes from a lecture by Peter L. Patrick entitled “The Speech Community Revisited” held at the University of Edinburgh on the 20th of January 2000 which elucidates how the speech community is often defined in terms which clearly emphasise the spatial element, be it geographical or virtual like in a newsgroup, during a verbal interaction.

⁷ Snell-Hornby compares the verbal transaction between the author and the translator to an act of reconstruction of new target scenes out of old source frames (1988: 81).

⁸ Some translators of fiction also choose to submit their target draft versions to experienced colleagues or senior editors for a second opinion. In this case, the re-fictionalisation happens to be also based on an explicit collaboration.

⁹ See Gutt’s Relevance Theoretic Approach to translation (1991).

¹⁰ The notion of the ‘ordinary reader’ has been a major concern for linguists and translation theorists for a long period of time. For example, Grice focuses his study of the speech situation on the characteristics of the average speaker (1989: 339-340). In contrast, House judges the quality of the target product with reference to the needs of the “contemporary (...) educated middle-class speaker” (1981: 59-60).

¹¹ See the introduction written by France who regards the translator as a colonialist (1997: 6 ff.).

¹² Personal notes from Mona Baker's study of the nature of the verbal shifts which occur while the individual language user is on one occasion a translator and on another an author. The outline of this paper was presented in a lecture entitled "Using corpora in Translation Studies" held at the University of Edinburgh on the 23rd of February 2001; see also Baker (2000).

¹³ Compare with Chomsky's proposition regarding the ideal speech situation for both the speaker and listener which, in my opinion, can only be sustained in a theoretical construct (1965: 3).

¹⁴ The speech community is, in this instance, understood in the same manner as what both Bloomfield (1933: 42) and Halliday (1978: 154) argue in favour of.

¹⁵ See Dillon's definition of insider reading (1992: 39).

¹⁶ Ullmann argues that words often predetermine in advance the form of poems (1964: 152).

¹⁷ See Venuti's main translating strategies related to the domestication process and foreignisation act (1995: 37).

¹⁸ Peter Bush in a one-day workshop entitled 'A Life in Translation' held at the University of Edinburgh on the 10th of May 1999 concedes that it is very difficult to translate authors who happen to have strong political opinions.

¹⁹ An early case of submission of a translator to a higher authority was expressed to a king. The declaration can be read in the prologue to the French translation from Latin of *La Cité du Dieu*. Raoul de Presles publicly declares: "To the most excellent prince, Charles the Fifth, king of France, I, Raoul de Presles, your humble servant and your subject, totally yours, whose every skill and ability is yours to command. (...) You told me, in order to make the subject clear, to follow the plain, the simple, the obvious

meaning and the real intent without meticulously following every word of the text” (in Beer & Lloyd-Jones, 1995: 121-131). Read also the confessions of Bensoussan (1995).

²⁰ In a lecture entitled ‘Translation and Postcolonialism’ held at the University of Edinburgh on the 4th of March 1998, Harish Trivedi gives a cannibalistic definition of the translating act. He explains that the native inhabitants of Brazil were strongly rumoured to be ready to eat, in self-defence, any Portuguese missionary who had come with the intention of expropriating their land and destroying their culture.

²¹ Personal notes from Kate Sturge’s lecture entitled “‘World Literature’ in Nazi Germany: Translated Fiction and the Nationalist Agenda” held at the University of Edinburgh on the 27th of February 2003.

²² Hannah Amit-Kochavi in a lecture held at the University of Edinburgh on the 12th of July 2000 clearly explains the predominant attitude of the Israeli Jews as regards Arabic culture. She indicates that the choice of the texts which are eligible for translation is itself dictated by specific national, political and academic considerations depending on the immediate military situation on the ground. As a case in point, all the pre-Islamic Arabic poems were translated into Hebrew in order to fill a cultural gap as well as encourage the pioneer Zionist settlers who occupy the isolated settlements to put into practice the ancient way of life of the noble Arabs of the Jahiliyyah period. She also adds that some pro-Palestinian literary works were every now and then translated out of sympathy for the plight of the refugees as well as an anti-establishment stance by the Israeli left and the Peace Camp.

²³ Compare with Berman's translation strategy which is contrary to the homogenisation procedure (1984: 288).

²⁴ Haynes clearly argues that the continuity and stability of any literary system depend on the cohesiveness and coherence of its discourse (1989: 236).

²⁵ For a detailed account of Barthes' cultural code, see the papers edited by Knight (1997).

CONCLUSION

This thesis reconstructs the various cognitive processes which the translator experiences all through a variety of consecutive and, sometimes, simultaneous translinguistic moves. Hence, the most important objective is to retrace precisely how the translator manages to expropriate logically the deictic centre of the author prior to the preliminary reconstruction of an appropriate translinguistic relationship which could conceivably lead to the establishment of a reliable text-to-text indexical bond.

To a certain extent, this goal is dependent on a partly radical subjectivistic approach given that it is, in fact, the translation theorist who concurrently fulfils both the roles of the translator and the researcher.

Therefore, this procedure for the most part seeks to reproduce perceptibly a number of personally as well as communally orientated verbal acts which are liable to impinge either significantly or marginally on the nature of the translation event.

In a sense, this exploratory approach seeks to examine closely such elusive factors as the competence, attitude, motivation, awareness, inventiveness, prejudice, principles, endeavour, unpredictability, team spirit, commitment and intention of the individual translator and evaluate how these highly subjective

aspects may effectively fulfil, in either an implicit or explicit verbal cooperation, the norms of a community of practice.

These cognitive, psycholinguistic and sociolinguistic attributes are thought to constitute an intricate variety of performance based conditions which are understandably believed to preside logically over the subtext of any type of translation event.

However, the self-monitoring approach which is an approximate analytical methodology unquestionably cannot on its own disentangle all the various subconscious reasons behind some cognitively intricate translating decisions.

Hence, the self-evaluation technique despite its apparent pitfalls can effectively demonstrate how the individual translator basically perceives a number of interlingual invariants prior to the concrete development of either a standard or creative association between two abstract lexico-grammatical systems. Besides, this participatory method allows the researcher to examine personally the translation event from the inside without the mediation of an informant.

Equally, the perception of an equivalence allied to the translator's expropriation of the deictic centre of the author is somewhat comparable to the control that the speaker in a monolingual speech situation duly exerts on the real and/or

fictitious extralinguistic context of situation as a consequence of the management of a range of deictic dimensions.

Therefore, the translation event seems to correspond to a type of language contact incident. It is, to a degree, founded on the highly critical deictic re-grounding of the original co-textual and extratextual configurations within an acceptable target based rewrite. Effectively, the translator is obliged to re-contextualise successfully the source situationality, be it real or fictitious, within an intelligible target based personal, spatiotemporal, textual, literary, poetic, political, ideological and socio-cultural structure.

As a result, equivalence formation from the standpoint of the individual translator is found to be recurrently not based on the quest for an absolute mathematical equation between the source cue and a target form.

Equivalencing is, however, arrived at following an intricate cognitive process which is founded on provisional source-to-target moves coupled with countless target-to-source verification procedures. The reason is that the source deictic anchorage is characteristically hard to reconstruct faithfully because of its intimate association with a personal language experience.

Besides, most deictic dimensions are unsurprisingly system-orientated. As a consequence, the translator is liable to intervene

either instinctively or calculatingly all through the reconstruction of a target based deictic field. In a sense, the final equivalencing act of every source deictic expression will ultimately depend on more than just the potential manifestation of mutual isomorphy between different lexico-grammatical systems.

Fundamentally, the materialisation of an adequate equivalence will be dependent on the aptitude of the translator as she/he tries to develop a comparable segmentation of all the occasion-specific contextual and extratextual relationships which are subjectively put together by the author within a finite source text.

In a sense, the translator has to move imaginatively from the definiteness of the source text to the indefiniteness of an emerging target version. Besides, she/he will have to look resourcefully for more than just one aspect of a shared deictic dimension.

Furthermore, all the formal system-to-system relationships are found to constitute a slightly uncertain preliminary phase which requires a thoughtful re-consideration during the multidimensional translanguistic cycles which directly and indirectly govern each textually motivated equivalence formation.

In a sense, the equivalencing act ought to be based on more than just a random intersystemic coincidence between the signification of a source cue and a number of target forms. The reason is that

formal correspondence is merely an introductory translinguistic point that may conceivably either guide the individual translator towards the achievement of an effective target based deictic footing or else mislead her/his intuitive judgment.

Therefore, it seems to be particularly imperative for the subjectivity of the individual translator to be able to project, deictically speaking, its unique character beyond the formal system-to-system relationships since these standardised associations are found to be far from constituting textually adequate propositions.

More importantly, it is during the translator's deictic projection into the narrative world of the author that the relativity of the translating act understandably comes about. In a sense, the translator as a bilingual performer assumes a reference point which will inform all her/his target decisions.

Hence, most textually based equivalencing acts turn out to be the most reliable end result of a genuine language contact situation nothing like the random starting point of a formal correspondence. Besides, the gradual emergence of an adequate equivalence ought to be sensibly founded on a verifiable conventionalisation process. In a sense, all the irresolute interlinguistic precedents require a constant confirmation from a community of practice.

In other terms, the most trustworthy equivalencing act should understandably hinge on the accumulation of an exemplary transtextual model which will pragmatically re-anchor any potentially insecure translanguistic proposition.

Meanwhile, self-monitoring as a process-orientated exercise aimed at understanding some of the palpable intricacies of the translation event can actually reveal how the translator's bidirectional moves between an actual source text and an emerging target version are generally based on the search for the most iconic equivalence.

In a sense, the translator usually does not directly jump from a source cue to the most iconic equivalence. In effect, she/he tentatively moves forwards and backwards beginning from an actual source form and progressively shifting towards a variety of provisional draft versions prior to the establishment of a final and hopefully conclusive target based deictic re-grounding. These complex verbal moves represent a translating swing.

Accordingly, the translator normally looks for an effective egocentric-localistic motivation for her/his projected deictic footing for the reason that she/he often would like to re-anchor securely the proposed target extratextual field to the real-world of the prospective target addressee.

Moreover, the translating act is founded on a direct text-to-text verbal transaction. In a sense, the manifestation of any iconic equivalence unmistakably requires a binary relationship for its motivation.

To be precise, the emerging target form tends to point initially to the source cue during the translating process before it eventually starts to sustain the real or fictitious extratextual reality. In a sense, most equivalents primarily depend on the source forms for their initial manifestation before they look to establish a satisfactory target based re-grounding.

Therefore, one may realistically argue that the first object of denotation towards which any equivalence is likely to point initially is, in actual fact, the original form which triggers its emergence.

In other words, the most iconic equivalencing act turns out to be based on a binary indexical procedure which, from the standpoint of the translator, tends to depend on two deictic footings, namely, the source cue and the actual or imagined target based re-contextualisation setting.

Moreover, all the available equivalents do not simply constitute a static set of target forms which gladly hang around to be readily exploited by any average translator. More often than not, most

source cues will likely trigger a variety of promising and not so promising translinguistic relationships contingent on the resourcefulness of each individual translator and her/his ability to choose the most adequate target option.

Equally, the sustainment of mutual translatability between different language systems is said to be founded on trial, error and verbal reinforcement. In a sense, the accumulation of a translating experience by a community of practice can progressively lead to the iconisation of some equivalents to the detriment of other less favourite target options.

Significantly, the materialisation of an iconic equivalence is also dependent on the conscious and, sometimes, subconscious verbal reinforcement of an interlinguistic precedent. Therefore, all the tried and tested source-to-target solutions are apt to constitute a conventionalised stock of rough equivalents which any translator can confidently fall back on all through the rewriting process.

Moreover, any frequently used target option is liable to develop an iconic status. In a sense, some system-to-system propositions could be readily exploited if they manage to turn into convenient transtextual solutions designed to solve immediately many impending translation problems.

Philosophically speaking, the incommensurability question still seeks to cast doubt though on some of the truth conditions behind the emergence in the first place of an equivalence. In other terms, any formal lexico-grammatical correspondence between a source form and an equivalence should not, on its own, validate a semantico-pragmatic relatedness for the reason that it is still transtextually untested.

For a long time, the lack of transparency of many randomly compiled system-to-system relationships has continued to be dependent on the principle of charity. In a sense, the reliance on the personal initiative of a pioneer anthropological linguist or a leading bilingual lexicographer who volunteers to work on behalf of an imagined community of translators with the intention of breaking through the intricacies of a foreign language system does not automatically amount to the realisation of a credible range of transtextually sustainable equivalents because some of these ground-breaking translanguistic inventions may unknowingly create and promote flawed interlinguistic precedents. In a sense, they may be founded on an underdetermined guess regarding an apparent lexico-grammatical connection between a source form and an equivalence.

Consequently, these earliest random language contact incidents cannot, on their own, continue to guarantee the trustworthiness of a target product until a community of highly active translators agrees that a number of interlinguistic precedents may constitute a solid translating foundation on the strength of which many impending text-to-text problems could be solved.

In this fashion, the usually improvised and often vulnerable system-to-system relationships may not insensitively be challenged in future translation projects because they may gradually begin to rely on the accumulated experience of a community of active translators.

Equally, the mode of reasoning of many anthropological linguists and bilingual lexicographers is not designed for the compilation of a glossary of textually tested equivalents owing to a lack of a necessary conventionalisation period.

In a sense, every community of translators counting on the synergy of its most active bilingual performers should, as expected, be able to confirm, re-invent, occasionally invalidate and regularly iconise a number of randomly compiled lexico-grammatical correspondences. Such practice will, in all probability, be at the expense of other less visible but highly viable target options.

Consequently, any prospective translator will normally need to suspend sometimes momentarily her/his subjectivity in favour of the most highly regarded verbal habits of her/his community of practice. Accordingly, she/he will be predisposed to recycle, for the most part, the most heavily conventionalised variety of equivalents given that they are in the main both socio-culturally motivated and politically acceptable.

This habitually unstated verbal collaboration between the various members of a community of practice turns out to be, in fact, the most compelling underlying principle which is apt to sustain over a long period of time both the constancy and credibility of a system of properly functional equivalents.

Furthermore, translation events are in the main goal-directed. Accordingly, the translator has to adopt, on a regular basis, a fixed verbal approach whenever she/he is about to deal with the most salient features of the same source genre.

In other terms, the translator as a qualified reader has to base consistently most of her/his target decisions on a pre-existent transtextual, transliterary and transpoetic script which will obviously shape her/his personal verbal behaviour.

Therefore, these dominant professional practices naturally tend to determine the likely general direction of an impending

translation event. In a sense, the translators who are committed to the cause of their community of practice are often obliged to develop, sometimes without fail, the same social attitude as regards the invariables of a particular source genre.

By repercussion, the conformist translators may also inevitably decontextualise some source-specific contextual features whenever they try to re-contextualise properly the author's real and/or imagined deictic field by taking into account the eventual conditions of reception of the target audience. Equally, it is thought that the literary value of each deictic centre which is held by an author is likely to activate the right reader in the translator.

Therefore, the most knowledgeable translators will normally attempt to rearrange appropriately the original narrative sequences in order to fulfil the most effective role for every target based re-characterisation move. These necessary adjustments often happen in conformity with the co-textual expectations which the translator estimates to be proper for the ordinary target reader.

Equally, the re-narrator has to adopt successively a number of voices which are often contradictory. Hence, the proposed target narrative sequences, be they real or imagined in their extratextual reference, have to incorporate creatively a variety of target based

literary and poetic attributes which could well facilitate the reading of the various storylines.

Moreover, the translator has to turn into an omniscient rewriter whose skill-driven verbal behaviour must also seek to create a new audience for the text. Hence, she/he as an informed bicultural reader has to shadow closely every intricacy in every plot that the author creatively comes up with. For this reason, most transliterary movements are likely to be indicative of a considered political and socio-cultural account about foreign universes of discourse.

For the most part, the translator has to propose an appealing narrative mode which is designed to support an adequate re-focalisation plan which, in turn, should sustain the original standpoints of each character. As a result, the re-narrator will obviously be often obliged to re-orientate appropriately many source storylines consistent with a number of target based co-textual needs.

By the same token, the translator has to learn through practice how to become a fluent re-narrator who can manage to intervene seamlessly in the original story-world without having to eclipse totally the authority of the source text. The reason is that some re-narrators will be more often than not uninvited guests whose

projected target based re-fictionalisations possibly will menace, in an unfavourable way, the standing of the author.

Furthermore, the re-narrator by choosing to track intimately the ever-shifting source deictic ground will be inclined to turn gradually or even abruptly into an overpowering manager of the plurality of target voices.

As a result, it is likely that dissonance between the source characterisation and target based re-narration possibly will arise not only inside the proposed target storylines but also around the target literary system within which the new protagonists may not be able to settle in quietly.

For this reason, some re-narrators are liable to clash antagonistically with the demands of the author once they decide to address – as it should be – the expectations of the target audience. Inevitably, the different rearrangement of the original deictic standpoints may possibly expose the improbable aspiration for equifunctionality between the source text and the target discourse.

Normally, the re-narrator proactively engages in many intricate face-to-text communication situations during the translating process. That is why she/he is sometimes obliged to re-focalise appropriately the original real and/or fictitious deictic field by means of adjusting the target deictic dimensions to suit the context

of eventual use. Accordingly, the author's context of production becomes more or less functionally irrelevant to the prospective target reader subsequent to a target based re-contextualisation act.

Equally, the re-narrator ought to be also an astute manipulator of forms given that she/he has to experience logically three orientational modes of perceiving the source message during a single translation event. First of all, she/he has to interpret knowledgeably the original real and/or imagined context of situation. Afterwards, she/he has to adapt imaginatively to all the disparate standpoints of the various source characters. And, finally, she/he has to engage actively in the selection of a suitable target based re-contextualisation procedure.

Consequently, each target version ought to be considered as an overtly derivative story whose signification should continue to be repeatedly re-shaped by way of its interaction with other comparable pre-texts and after-texts. That is why translation events are apt to accentuate intensely the dialogic character of texts whether they are directly subject to a translinguistic movement or not.

By the same token, it is believed that the reading process commences in actual fact well ahead of the contact between the translator and the source text. More significantly, it seems as if the

absence of deictic simultaneity between the author's context of production and the translator's context of reception inescapably leads to the formation of an unbridgeable intertextual gap.

For this reason, many transtextual movements have a tendency to disrupt not only the natural semantico-pragmatic constituents of the source forms but also are apt to challenge, sometimes brutally, their originality with alternative literary offerings.

As a consequence, it is unsurprisingly obvious that any highly personalised target performance should adequately attempt to develop at least some mimetic qualities if and when it is compared to other established literary products. That is why the original real and/or fictitious situationality is often expected to change slightly whenever the translator shifts its conditions from a familiar ground to the circumstances of a context of eventual use.

Hence, the translator is often obliged to rearrange satisfactorily the author's I-here-now by way of moving some culture-specific deictic dimensions towards a target based semantico-pragmatic grounding. This is because the translator is normally required to re-narrate the original sequence of events from a secondary standpoint position which turns the source text into a you-there-then perspective.

In the meantime, every single source-to-target choice-making move is an intricate psycholinguistic operation which affects, in a different way, the various phases of a translation event. In a sense, the completion of a translating process is subject to the interaction of various interdependent lexico-grammatical and semantico-pragmatic hierarchies. Hence, a single verbal manipulation which is performed even on a minor source form is likely to impinge unpredictably on some other segments of the target discourse.

Typically, most source-to-target choice-making statements tend to vacillate indiscriminately between a considered target judgment and a number of unplanned and thus instinctive target decisions. That is why most target based choice-making operations are, to some extent, exposed to the conscious and, sometimes, subconscious intervention of the individual translator who in an unstated and indirect verbal cooperation with her/his community of practice is likely to recall and probably use only the most iconic equivalents.

However, some target choice-making acts turn out to be exceptionally flexible despite the fact that many translating decisions are frequently constrained by highly predictable translanguistic moves. For this reason, the comparison between the translating act and deliberative democracy is not at all improbable

given that both systems happen to require a combination of internally and externally motivated factors for their acceptable outcome.

In addition, the target choices which are formulated by an individual translator will be relatively subjective in nature and comparatively fragmented in character. Equally, some socio-culturally motivated target options will also be, as a consequence, partly objective because of their frequency of use by a community of translators. That is why the individual translator ought to be deemed neither an impartial bilingual performer nor an innocent bicultural actor.

The reason is that the re-narrator who performs from a secondary deictic standpoint position is expected to expropriate furtively the subjectivity of the alien other with the intention of reconstructing a derived textuality designed to conform to the literary and poetic needs of the target universe of discourse. In a sense, the subjectivity of the individual translator has to become somehow intersubjective in its search for acceptability and normalcy.

Moreover, it is the translator who is especially short of the verbal options which the author naturally enjoys all through the writing process. As a consequence, the verbal behaviour of the

translator is comparatively more controlled than that of the author due to the relatively inflexible nature of many translinguistic moves.

Logically, the target version should adequately articulate *in absentia* the source message. Therefore, the re-narrator understandably has to exploit cleverly all the available target based linguistic, textual, literary, poetic, political, ideological and socio-cultural possibilities even though she/he unquestioningly operates between the many natural inadequacies of two language systems when they are brought closely into contact with one another.

Besides, the literary convictions of the translator are likely to engender a potentially biased hierarchy of importance as regards the most suitable mode for reconstructing the source forms. That is why all the performance-specific circumstances that the individual translator finds herself/himself in prior to every choice-making move will inevitably inform the character of the target co-textual predictability as well as define the nature of the information load.

Hence, the potential excesses of the borrowed authority of the translator may occasionally destabilise the voice of the author through an inadequate re-characterisation. Consequently, some translation critics may well identify the particulars of a creative control which the translator may have unduly exerted over the form

of the source text. In a sense, the reconstruction of a commendable target based textual model seems to be dependent on the adherence of the individual translator to the common standards of target information load.

For these reasons, the re-narrator must dethrone the author at some stage during the translation event so that she/he can at last proclaim publicly the ownership of the proposed literary version. This declaration made by the translator needs to be understood with reference to the continuous assertion made by many writers about their supposedly unchallengeable authority.

In the meantime, translation norms turn out to be the end result of a combination of informal and formal group consensus. Accordingly, any socio-culturally responsive translation event will endeavour to adjust seamlessly to and, sometimes, even try to espouse enthusiastically the most salient poetic features of an established literary practice.

Equally, the individual translator can be either directly or indirectly subjected to the peer evaluation of the community of practice. That is why she/he is obliged to imagine with confidence how a hypothetical target addressee possibly will react to a target product, particularly if it corresponds to a proper sociotranslation. In a sense, any communally orientated bilingual verbal behaviour

should seek to turn the I-experience of the individual translator into the we-experience of the speech group at large.

Even so, some projected transsocial moves might not always succeed to distribute the roles of the main protagonists of a discourse adequately. That is why it is essential for the translator to envisage properly how her/his imagined target audience possibly will receive the target literary offering. In a sense, the translator must efficiently manage each intricacy of each re-characterisation move all through a translating tactic.

In other words, the main objective of the translator should be the accomplishment of a highly desirable pragmatic impact on the prospective target addressee. Otherwise, the target audience may conceivably be dissatisfied with the non-conformity of the individual translator with the shared norms of the community.

Furthermore, the ever-increasing frequency in translation traffic between different speech groups is liable to reinforce the target group identity. In a sense, communities of translators are apt to develop either consciously or subconsciously some distinctive transcultural strategies which will conceivably preside over their concerted appropriation of foreign literatures. That is why trainee translators will also be – often unknowingly – guided by these

established conventions which enduringly sustain the existence of a community of practice.

Equally, the membership of a community of translators must always remain open for new bilingual performers to join in and for veteran bicultural actors to cease to contribute to or even withdraw from, particularly if they feel that they no longer have a close affinity with the ideological motivation of the cultural gatekeepers.

For this reason, the identity of each individual translator has to have at least some regular qualities which can be immediately linked to an established literary practice. Equally, some other attributes of the same individual translator are naturally expected to change and gradually evolve in reaction to any contemporary transliterary, transsocial or transcultural trend.

However, some members of a community of translators might possibly choose to stay deliberately at the margins of the speech group. In a sense, they may conceivably take some exceptionally critical translating decisions knowing that they will openly challenge the constraints which are purportedly imposed by the veteran bilingual performers.

Such subversive translators might possibly become one day authoritative bicultural actors as a result of their manifestly unorthodox translating practices. In a sense, their highly notorious

translating customs could probably set new aesthetic benchmarks for other dissident bilingual performers to follow with confidence.

Therefore, the eccentric voice of some supposedly pariah translators might gradually establish itself in future translating projects as a normative bilingual verbal behaviour which is immediately associated with an alternative form of insider reading. Therefore, the literary innovations of these translating practices will turn out to be highly visible for their unorthodox combination of a marked inventiveness of a rebellious translator assorted with some established translinguistic norms.

In a sense, the translating activity is truly an intricate cross-cultural communication event. Therefore, the verbal behaviour of the individual translator must regularly boast of some familiar socio-cultural traits so that the final target product may not needlessly disorientate the ordinary target reader.

Besides, the general orientation of any translating act will always provide evidence of an unambiguous manifestation of the group identity.

Consequently, each rewrite like each word will inevitably have a memory of its own which can divulge the hidden values behind the most critical translating decisions. Equally, each successful target performance should actually create crosscurrents of diffusion in the

mind of the average target reader so that her/his personal experiences may conceivably be cross-fertilised with new literary, political and cultural ideals.

Moreover, all seasoned translators should also aspire to become highly influential bicultural activists who can persuasively question the authority of the source text. In a sense, they should assertively approach the source forms with a set of innovative textual, literary, poetic, political, ideological and socio-cultural answers irrespective of the standing of the author.

Accordingly, the committed translator may possibly choose to either promote, deculturise, assimilate or even foreignise the salient forms of the source text depending on her/his immediate literary and poetic concerns. In point of fact, the commitment of any translator to a specific community of values can be clearly felt in the readability rating of the target message. It can also be detected in the pursuit of any marked oddity.

Therefore, each translinguistic move possibly will disclose how many target choices are duly at the mercy of conflicting demands. That is why the translating act normally reflects an intimate transsocial experience which seeks to balance the egocentricity of the author with the sociocentricity of the translator.

Hence, the rewriter inevitably will have to deal with the incompatible exigencies of the various partners involved in the translation even in order to produce an ideologically and culturally acceptable rewrite.

For all the aforementioned reasons, one may argue that the self-monitoring technique is truly a practical approach for the self-evaluation of the bilingual verbal behaviour of an active translator. In a sense, the self-monitoring stance as a process based methodology is able to assist any individual translator to learn how to disentangle confidently a number of finer translinguistic points which most product-orientated approaches certainly fail to account for in detail.

Equally, the self-monitoring perspective can undeniably reveal how some small translating decisions which are taken at the lexicogrammatical stage will actually have wide-ranging repercussions at the textual, literary, poetic, political, ideological and socio-cultural level. Besides, this self-evaluation approach is a participant-driven technique which even inexperienced translators can easily become skilled at.

Nevertheless, each translation event is a unique bilingual and bicultural communication experience. In a sense, all the intricacies of a single translating move cannot be wholly duplicated.

Accordingly, the result of each self-monitoring operation will definitely turn out to be more realistic as a diagnosis than any other product based evaluation for the reason that the latter approach lacks both the instantaneousness of observation and immediacy of verbalisation which the former technique enjoys.

Therefore, the self-evaluation standpoint will always be able to provide some immediate practical and theoretical conclusions as regards how a number of source-to-target moves will effectively come about in relatively similar translation projects. In the same way, this approach will also be able to prove how the intersubjective nature of the translating activity regularly leads to the reinforcement of a variety of randomly compiled past formal correspondences.

However, it is obvious that inward perception is not necessarily an exact science which should always be accepted unreservedly. In a sense, each piece of introspective information should simply be understood as a demonstration of how an active translator actually interacts with the problems posed by a variety of source forms.

Equally, it is clear that there will be numerous internally and externally motivated variables which will directly or indirectly impact on the translation event like the competence of the bilingual performer, her/his experience, personal motivation, attitude and

prejudice. Hence, one active translator cannot easily and thoroughly account for all the intricate translating problems during one self-monitoring exercise.

Nonetheless, the result of any self-evaluation session can still be relied upon as a useful mine of information that translation theorists can analyse before they add this radically subjectivistic opinion to product based evidence. The reason is that the outcome of each self-monitoring exercise can lead the researcher to find out how some translinguistic decisions may unsuspectingly be picked up by other translators as a result of a subconscious verbal conformity to the values of a community of practice.

Moreover, the completion of a translation event together with the collection of introspective data is difficult as a cognitive undertaking given that the latter task adds another burden on the shoulders of the translator. Besides, the combination of this dual procedure is liable to hold back the execution of the translating process. Equally, it is likely that an unconstructive impact will affect the course of a number of source-to-target moves.

Correspondingly, the translator peculiarly becomes also highly self-conscious about the possible legitimacy of her/his actual target choices. Besides, learning how to verbalise one's own thought processes particularly by a seasoned translator may possibly turn

out to be tricky given that such a bilingual performer might be unable to explain quite easily what has become a natural verbal custom. Moreover, the collection of introspective data often adds an unhelpful psychological exertion on the translator's reading, translating and rewriting ability.

Nevertheless, it is constructive for trainee translators to gain knowledge early in their career of how to self-evaluate instantaneously all their translanguistic moves with the hope that some of their erroneous decisions may conceivably change one day to be securely founded on informed source-to-target deductions.

Potentially, the self-monitoring exercise may, psychologically speaking, develop into an uncontrollable verbal trait that might negatively impinge on the nature of the translating act, especially if it is carried out by an inexperienced translator. In a sense, the excessive fascination with self-evaluation may perhaps turn into an obsession which can destabilise the verbal behaviour of the translator. Besides, it may conceivably also interfere with the time and effort needed for the adequate reading, translating and rewriting of the source text.

In other terms, the potential excesses of a heavy focus on self-monitoring are apt to modify considerably the character of any target version, particularly if the translator subconsciously starts to

be excessively engrossed in the strict regulation of the equivalencing operation to the extent that she/he may begin to rearrange inadequately the flow of signification between the source text and the emerging target forms.

Furthermore, the simultaneous management of a translating process as well as a related running commentary is liable to impinge on the aptitude of the translator. Consequently, some facets of the translating act may still remain unknown for the reason that many translinguistic moves are exceptionally too subconscious as a cerebral undertaking.

In addition, it seems that the quality of the introspective data gathered after each self-monitoring session will depend on the familiarity of the translator with translation theory and other relevant disciplines. Equally, the usefulness of the information about a translating act will also be dependent on the translator's ability to verbalise immediately and in detail what other translation theorists may inadvertently ignore subsequent to a process or product based study.

That is why it is essential to submit any introspective data to a detached retrospective evaluation in order to unravel more exhaustively some less obvious aspects behind a number of potentially subconscious source-to-target moves. In a sense,

retrospective analysis of introspective data enables translation theorists to examine unperturbedly the reasons behind the emergence of a particular indexical relationship between a source form and an equivalence prior to the establishment of a potentially strong bond between the two systems as a whole.

Equally, such detached deliberation allows translation theorists to call on the research results of any relevant discipline which may well provide more convincing propositions as to how a number of randomly compiled system-to-system correspondences can actually continue to shape many meticulously organised and contemporary transtextual movements.

Moreover, the mode of second language acquisition actually plays a critical role in the emergence of a particular equivalence and the rejection of other options. In a sense, one's first language tends to trigger the earliest system-to-system relationships no matter how arbitrary they later turn out to be. As a consequence, any would-be translator is bound to propose initially with relative certainty these target options.

Nonetheless, it is necessary for translators to develop a sceptical attitude as to the veracity of their initial choices. In a sense, they should always carry out a retrospective critique of all their instantaneous decisions. Equally, it is important for translation

theorists to adopt an interdisciplinary approach so as to avoid any drawback which is likely to be associated with the resort to only one methodology.

More importantly, the result of each self-evaluation session proves to be a valuable pedagogical tool. Hence, trainee translators ought to become skilled at this technique so that they may be able to self-evaluate constantly both the character and profile of their translating output. In a sense, the trainee translators will gradually gain knowledge of whether or not their initial target choices are logically founded on an educated opinion or on an ill-informed judgment.

Significantly, the self-evaluation approach will not hamper the natural manifestation of the egocentricity that exists in each translator. Equally, this method will also progressively develop in the translator a more sociocentric sense of orientation intended for the achievement of an ideologically acceptable and culturally adequate target performance.

BIBLIOGRAPHY

- Abejunmobi, Moradewun. 1998. "Translation and postcolonial identity: African writing and European languages." *The Translator*, vol. 4, no. 2, pp. 163-181.
- Abraham, Samuel & Ferenc Kiefer. 1966. *A Theory of Structural Semantics*. The Hague (The Netherlands): Mouton & Co. Publishers.
- Abul-Kas, Fayez & Abdullah Shunnaq. 1998. "Jordanian folkloric songs from Arabic into English." *Babel*, vol. 44, no. 2, pp. 150-174.
- Albir, Amparo Hurtado. 1990. *La Notion de Fidélité en Traduction*. Paris: Didier Érudition.
- Alcaraz, Enrique. 1996. "Translation and Pragmatics." In Román Álvarez & M. Carmen-África Vidal (eds.), pp. 99-115. Clevedon, Philadelphia & Adelaide: Multilingual Matters Ltd.
- Allerton, D. J. 1996. "Proper names and definite descriptions with the same reference: a pragmatic choice for language users." *Journal of Pragmatics*, vol. 25, pp. 621-633.
- Almeida, Michael J. 1995. "Time in Narratives." In Judith F. Duchan, Gail A. Bruder & Lynne E. Hewitt (eds.), pp. 159-

189. New Jersey & Hove (U.K.): Lawrence Erlbaum Associates, INC.
- Álvarez, Román & M. Carmen-África Vidal (eds.). 1996. *Translation, Power, Subversion*. Clevedon: Multilingual Matters Ltd.
- Amit-Kochavi, Hannah. 1998. "Translation from Arabic into Hebrew in Israel – an overview." *Meta*, vol. 43, no. 1, pp. 79-85.
- Andrews, Edna & Yishai Tobin (eds.). 1996. *Toward a Calculus of Meaning: Studies in Markedness, Distinctive Features and Deixis*. Amsterdam & Philadelphia: John Benjamins Publishing Company.
- Andringa E. & W. Van Peer. 1990. "Stylistic intuitions: an empirical study." *Language and Style*, vol. 23, no. 2, pp. 235-246.
- Anglin, Jeremy M. 1970. *The Growth of Word Meaning*. Cambridge (Massachusetts): The Massachusetts Institute of Technology Press.
- Antal, László. 1964. *Content, Meaning, and Understanding*. The Hague (The Netherlands): Mouton & Co. Publishers.

- Arroyo, José Luis Blas. 2000. "Mire usted Sr. González... Personal deixis in Spanish political-electoral debate." *Journal of Pragmatics*, vol. 32, pp. 1-27.
- As-Safi, Abdul-Baki & In'am Sahib Ash-Sharifi. 1997. "Naturalness in literary translation." *Babel*, vol. 43, no. 1, pp. 60-75.
- Austin, John L. 1962. *How to Do Things with Words*. London: Oxford University Press.
- Baalbaki, Munir. 1991. *Al-Mawrid (English-Arabic dictionary)*. Beirut (Lebanon): Dar El-Ilm Lil-Malayin.
- Baalbaki, Rohi. 1990. *Al-Mawrid (Arabic-English dictionary)*. Beirut (Lebanon): Dar El-Ilm Lil-Malayin.
- Baker, Mona. 1992. *In Other Words: a Coursebook on Translation*. London & New York: Routledge.
- & Kirsten Malmkjaer (eds.). 1998. *Routledge Encyclopaedia of Translation Studies*. London & New York: Routledge.
- Baker, Mona. 2000. "Towards a methodology for investigating the style of a literary translator." *Target*, vol. 12, no. 2, pp. 241-266.
- Bakhtin, Mikhail. 1981. *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press.

- . 1986. *Speech Genres and Other Essays*. Austin: University of Texas Press.
- Bal, Mieke. 1985. *Narratology: Introduction to the Theory of Narrative*. Translated by Christine van Boheemen. Toronto: University of Toronto Press.
- Baldinger, Kurt. 1980. *Semantic Theory: Towards a Modern Semantics*. Oxford: Basil Blackwell.
- Ballard, Michel. 1992. *De Cicéron à Benjamin: Traducteurs, Traductions, Réflexions*. Lille (France): Presses Universitaires de Lille.
- . 1992. "Concepts méthodologiques pour la mesure de l'équivalence (Part I)." *Turjumān*, vol. 1, no. 2, pp. 17-30.
- . 1993. "Concepts méthodologiques pour la mesure de l'équivalence: Propositions pour une redefinition de l'unité de traduction (Part II)." *Turjumān*, vol. 2, no. 2, pp. 7-22.
- Bar-Hillel, Yehoshua. 1954. "Indexical expressions." *Mind*, vol. 63, pp. 359-379.
- . 1964. *Language and Information: Selected Essays on their Theory and Application*. Reading (Massachusetts): Addison-Wesley Publishing Company.

- Barnstone, Willis. 1993. *The Poetics of Translation: History, Theory, Practice*. London & New Haven: Yale University Press.
- Barthes, Roland. 1967. *Writing Degree Zero and Elements of Semiology*. Translated by Annette Lavers & Colin Smith. London: Jonathan Cape.
- . 1970/1974. *S/Z*. Translated by Richard Miller. New York: Hill & Wang.
- . 1976. *The Pleasure of the Text*. Translated by Richard Miller. London: Jonathan Cape.
- Bassnett-McGuire, Susan. 1980. *Translation Studies*. London & New York: Methuen.
- Bassnett, Susan & André Lefevere (eds.). 1990. *Translation, History and Culture*. London & New York: Pinter Publishers.
- Bassnett, Susan (ed.). 1997. *Essays and Studies 1997: Translating Literature*. Cambridge: D. S. Brewer.
- & Harish Trivedi (eds.). 1999. *Post-colonial Translation: Theory and Practice*. London & New York: Routledge.
- Bates, Elizabeth & Judith C. Goodman. 1999. "On the Emergence of Grammar from the Lexicon." In Brian MacWhinney (ed.), pp. 29-80. London & Mahwah (New Jersey): Lawrence Erlbaum Associates, Publishers.

- Baxter, Timothy M. S. 1992. *The Cratylus: Plato's Critique of Naming*. Lieden, New York & Köln: E. J. Brill.
- de Beaugrande, Robert. 1980. *Text, Discourse, and Process: Toward a Multidisciplinary Science of Texts*. London: Longman.
- & Wolfgang Ulrich Dressler. 1981. *Introduction to Text Linguistics*. London & New York: Longman.
- de Beaugrande, Robert, Abdulla Shunnaq & Mohamed Helmy Heliel (eds.). 1994. *Language, Discourse and Translation in the West and Middle East*. Amsterdam & Philadelphia: John Benjamins Publishing Company.
- de Beaugrande, Robert. 1994. "Cognition, Communication, Translation, Instruction: The Geopolitics of Discourse." In Robert de Beaugrande, Abdullah Shunnaq & Mohamed Helmy Heliel (eds.), pp. 1-22. Amsterdam & Philadelphia: John Benjamins Publishing.
- Beer, Jeanette (ed.). 1989. *Medieval Translators and their Craft*. Kalamazoo (Michigan): Medieval Institute Publications.
- & Kenneth Lloyd-Jones (eds.). 1995. *Translation and the Transmission of Culture between 1300 and 1600*. Kalamazoo (Michigan): Medieval Institute Publications.

- Bell, Roger T. 1991. *Translation and Translating: Theory and Practice*. London & New York: Longman.
- Bender, Carol F. 1989. "The link between language and social knowledge: speech situations in Faulkner's *Sanctuary*." *Language and Style*, vol. 22, no. 3, pp. 329-336.
- Bendix, Edward Herman. 1966. *Componential Analysis of General Vocabulary: the Semantic Structure of a Set of Verbs in English, Hindi, and Japanese*. The Hague (The Netherlands): Mouton & Co. Publishers.
- Bennani, Benjamin, Esther Pöhl & Mary Snell-Hornby (eds.). 1989. *Translation and Lexicography*. Missouri: Paintbrush.
- Bensoussan, Albert. 1995. *Confessions d'un Traître: Essai sur la Traduction*. Rennes: Presses universitaires de Rennes.
- Benveniste, Emile. 1969/1985. "The Semiology of Language." In Robert E. Innis (ed.), pp. 226-246. Bloomington: Indiana University Press.
- . 1998. "Subjectivity in Language." In Andrea Nye (ed.), pp. 46-52. Malden (Massachusetts, U.S.A.) & Oxford (U.K.): Blackwell Publishers Ltd.
- Berman, Antoine. 1984. *L'Épreuve de L'étranger: Culture et Traduction dans l'Allemagne Romantique (Herder, Goethe,*

- Schlegel, Novalis, Humboldt, Schleiermacher, Hölderlin*.
Saint-Amand (France): Collection Tel et Éditions Gallimard.
- Bernofsky, Susan. 1997. "Schleiermacher's translation theory and varieties of foreignization: August Wilhelm Schlegel vs. Johann Heinrich Voss." *The Translator*, vol. 3, no. 2, pp. 175-192.
- Bhatia, Vijay K. 1997. "Translating Legal Genres." In Anna Trosborg (ed.), pp. 203-214. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Biguenet, John & Rainer Schulte (eds.). 1989. *The Craft of Translation*. Chicago: The University of Chicago Press.
- (eds.). 1992. *Theories of Translation: an Anthology of Essays from Dryden to Derrida*. Chicago: The University of Chicago Press.
- Block, Haskell M. 1981. "The Writer as Translator: Nerval, Baudelaire, Gide." In Rose Marilyn Gaddis (ed.), pp. 116-126. Albany: State University of New York Press.
- Blodgett, E. D. 1983. "How Do You Say 'Gabrielle Roy'?" In Camille R. La Bossière (ed.), pp. 13-34. Ottawa: The University of Ottawa Press.
- Bloom, Harold. 1973. *The Anxiety of Influence: A Theory of Poetry*. New York: Oxford University Press.

- Bloomfield, Leonard. 1933. *Language*. New York: Henry Holt & Company.
- . 1983. *An Introduction to the Study of Language*. Amsterdam: John Benjamins Publishing Company.
- Bolt, Ranjit. 1996. "Translating Molière." In Jane Taylor, Edith McMorran & Guy Leclercq (eds.), pp. 89-94. Exeter: Elm Bank Publications.
- Booth A. D. et al. 1958. *Aspects of Translation: Studies in Communication II*. London: Martin Secker & Warburg Ltd.
- Borini, Ahmed & Mohammed Farghal. 1997. "Pragmareligious failure in translating Arabic politeness formulas into English: evidence from Mahfouz's *Awlād Hāritna*." *Multilingua*, vol. 16, no. 1, pp. 79-99.
- Braun, Friederike. 1988. *Terms of Address: Problems of Patterns and Usage in Various Languages and Cultures*. Amsterdam, Berlin & New York: Mouton de Gruyter.
- Bréal, Michel. 1900. *Semantics: Studies in the Science of Meaning*. Translated by Henry Cust. London: William Heinemann.
- Browdy, Jennifer. 1991. "Roland Barthes par Roland Barthes: a vision of style." *Language and Style*, vol. 24, no. 1, pp. 117-125.

- Brower, Reuben A. 1959. *On Translation*. Cambridge (Massachusetts): Harvard University Press.
- Bruder, Gail A., Judith F. Duchan & Lynne E. Hewitt (eds.). 1995. *Deixis in Narrative: A Cognitive Science Perspective*. Hillsdale (New Jersey) & Hove (UK): Lawrence Erlbaum Associates, INC.
- Bucholtz, Mary. 1999. “‘Why be normal?’ Language and identity practices in a community of nerd girls.” *Language in Society*, vol. 28, no. 2, pp. 203-223.
- Bühler, Karl. 1934/1990. *Theory of Language: The Representational Function of Language*. Translated by Donald Fraser Goodwin. Amsterdam: John Benjamins Publishing Company.
- Burrell, Todd & Sean K. Kelly (eds.). 1995. *Translation: Religion, Ideology, Politics – Translation Perspectives VIII*. Binghamton: State University of New York Press.
- Bush, Peter. 1998. “Literary Translation, Practices.” In Mona Baker & Kirsten Malmkjaer (eds.), pp. 127-130. London & New York: Routledge.
- Bussmann, Hadumod. 1996. *Routledge Dictionary of Language and Linguistics*. Translated and edited by Kerstin Kazzazi & Gregory Trauth. London & New York: Routledge.

- Bybee, Joan, William Pagliuca & Revere Perkins. 1994. *The Evolution of Grammar: Tense, Aspect, and Modality in the Languages of the World*. Chicago & London: The University of Chicago Press.
- Carter, Ronald & Paul Simpson (eds.). 1989. *Language, Discourse and Literature: an Introductory Reader in Discourse Stylistics*. London: Unwin Hyman Ltd.
- Cary, Edmond & Jampelt R. W. 1963. *Quality in Translation*. London: Pergamon Press Ltd.
- Catford, J. C. 1965. *A Linguistic Theory of Translation: an Essay in Applied Linguistics*. London: Oxford University Press.
- Chafe, Wallace L. 1970. *Meaning and the Structure of Language*. Chicago: The University of Chicago Press.
- Chambers, J. K. 1995. *Sociolinguistic Theory: Linguistic Variation and its Social Significance*. Oxford (UK) & Cambridge (USA): Blackwell Publishers.
- Chan, Sin-wai & David E. Pollard (eds.). 1995. *An Encyclopaedia of Translation (Chinese-English and English-Chinese)*. Hong Kong: The Chinese University of Hong Kong.
- Chartier, Delphine & Marie-Claude Lauga-Hamid. 1995. *Introduction à la Traduction: Méthodologie Pratique (Anglais-Français)*. Toulouse: Presses Universitaires du Mirail.

- Chase, Stuart. 1955. *Power of Words*. London: Phoenix House Ltd.
- Chen, Rong & Forrest Houlette. 1990. "Toward a pragmatic account of irony." *Language and Style*, vol. 23, no. 1, pp. 29-37.
- Chesterman, Andrew. 1991. *On Definiteness: a Study with Special Reference to English and Finnish*. Cambridge: Cambridge University Press.
- Chisholm, William. 1989. "Lexical cohesion as semantic structure: the case of Thoreau's *The Battle of Ants*." *Language and Style*, vol. 22, no. 1, pp. 37-49.
- Chomsky, Noam. 1965. *Aspects of the Theory of Syntax*. Cambridge (USA): The Massachusetts Institute of Technology Press.
- . 1966. *Cartesian Linguistics: a Chapter in the History of Rationalist Thought*. London & New York: Harper & Row Publishers.
- . 1972. *Language and Mind*. New York: Harcourt Brace Jovanovich, Inc.
- . 1986. *Knowledge of Language: its Nature, Origin, and Use*. New York: Praeger Publishers.

- Citroen, I. J. (ed.). 1967. *Ten Years of Translation: Proceedings of the Fourth Congress of the International Federation of Translators*. Oxford & London: Pergamon Press.
- Comrie, Bernard. 1976. *Aspect*. Cambridge (U.K.): Cambridge University Press.
- Cordonnier, Jean-Louis. 1995. *Traduction et Culture*. France: Les Éditions Didier.
- Cronin, Michael. 1996. *Translating Ireland: Translation, Languages, Cultures*. Cork (Ireland): Cork University Press.
- Crystal, David (ed.). 1990. *The Cambridge Encyclopaedia*. Cambridge: Cambridge University Press.
- Davidson, Donald & Jaakko Hintikka (eds.). 1969. *Words and Objections: Essays on the Work of W. V. Quine*. Dordrecht (The Netherlands): D. Reidal Publishing Company.
- Davidson, Donald. 1984. *Inquiries into Truth and Interpretation*. Oxford: Oxford University Press.
- Davidson, Jennifer. 1999. *Translating Astérix*. Unpublished M.Sc. thesis submitted at the University of Edinburgh.
- Davis, Lloyd, 1989. "Between cognition and discourse: language as continuum." *Language and Style*, vol. 22, no. 3, pp. 255-262.

- Dayf, Shawqi. 1968. *Al-Madāris An-Nahwiyya [Schools of Grammar]*. Cairo: Dār Al-Ma‘ārif.
- Declerck, Renaat. 1991. *Tense in English: its Structure and Use in Discourse*. London & New York: Routledge.
- Delisle, Jean. 1982. *L'Analyse du Discours comme Méthode de Traduction: Initiation à la Traduction Française de Textes Pragmatiques Anglais – Théorie et Pratique*. Ottawa: University of Ottawa Press.
- . 1987. *Translation in Canada (1534-1984)*. Ottawa: University of Ottawa Press.
- Demanuelli, Claude & Jean Demanuelli. 1990. *Lire et Traduire: Anglais-Français*. Paris: Masson.
- Dentith, Simon. 1995. *Bakhtinian Thought: An Introductory Reader*. London & New York: Routledge.
- D'Entrèves, Maurizio Passerin (ed.). 2002. *Democracy as Public Deliberation: New Perspectives*. Manchester & New York: Manchester University Press.
- Devy, Ganesh. 1999. "Translation and Literary History – An Indian View." In Susan Bassnett & Harish Trivedi (eds.), pp. 182-188. London & New York: Routledge.
- Dillon, George. 1992. "Insider Reading and Linguistic Form: Contextual Knowledge and the Reading of Linguistic

- Discourse.” In Michael Toolan (ed.), pp. 39-52. London: Routledge.
- Doležel, Lubomir. 1989. “Possible Worlds and Literary Fictions.” In S. Allén (ed.), pp. 321-342. New York & Berlin: Mouton de Gruyter.
- Dollerup, Cay. 1996. “Language Work at the European Union.” In Marilyn Gaddis Rose (ed.), pp. 297-314. Binghamton: State University of New York.
- Downing, Laura Hidalgo. 2000. *Negation, Text Worlds, and Discourse: The Pragmatics of Fiction*. Stamford (Connecticut): Ablex Publishing Corporation.
- Duff, Alan. 1981. *The Third Language: Recurrent Problems of Translation into English*. Oxford: Pergamon Press.
- Ebeling, C. L. 1959. *Linguistic Units*. The Hague (The Netherlands): Mouton & Co. Publishers.
- Eco, Umberto. 1979/1985. “The Semantics of Metaphor.” In Robert E. Innis (ed.), pp. 247-271. Bloomington: Indiana University Press.
- Edwards, John. 1994. *Multilingualism*. London & New York: Routledge.
- Ehrlich, Susan. 1990. *Point of View: a Linguistic Analysis of Literary Style*. London & New York: Routledge.

- . 1990. "Referential linking and the interpretation of tense." *Journal of Pragmatics*, vol. 14, pp. 57-75.
- Eikmeyer, Hans-Jürgen & Hannes Rieser (eds.). 1981. *Words, Worlds, and Contexts: New Approaches in Word Semantics*. Berlin & New York: Walter de Gruyter.
- Elamrani-Jamal, Abdelali. 1983. *Logique Aristotélicienne et Grammaire Arabe (Étude et Documents)*. Paris: Librairie Philosophique J. Vrin.
- Elbarbary, Samir. 1997. "Sons and Lovers in Arabic translation." *In other Words*, no. 8-9, pp. 54-59.
- Ellis, Roger (ed.). 1989. *The Medieval Translator: the Theory and Practice of Translation in the Middle Ages*. Cambridge (UK): D. S. Brewer.
- & René Tixier (eds.). 1993. *The Medieval Translator: Proceedings of the International Conference of Conques (vol. V)*. Belgium: Brepols.
- Elman, Jeffrey L. 1999. "The Emergence of Language: A Conspiracy Theory." In Brian MacWhinney (ed.), pp. 1-28. London & Mahwah (New Jersey): Lawrence Erlbaum Associates, Publishers.

- Engel, Dulcie M. & Mariam Whitehead. 1990. "Reporting bridge and the narrative mode." *Language and Style*, vol. 23, no. 1, pp. 73-83.
- Etkind, Efim. 1982. *Un Art en Crise: Essai de Poétique de la Traduction Poétique*. Translated by Wladimir Troubetzkoy. Lausanne (Switzerland): L'Age d'Homme.
- Farghal, Mohammed & Mohammed O. Al-Shorafat. 1996. "The translation of English passives into Arabic: an empirical perspective." *Target*, vol. 8, no. 1, pp. 97-118.
- Faurot, Margaret. 1990. "The tyranny of the moment: time and tense in *The Beast in the Jungle*." *Language and Style*, vol. 23, no. 3, pp. 335-350.
- Fawcett, Peter. 1995. "Translation and power play." *The Translator*, vol. 1, no. 2, pp. 177-192.
- Fein, Ofer & Asa Kasher. 1996. "How to do things with words and gestures in comics." *Journal of Pragmatics*, vol. 26, pp. 793-808.
- Fennell, Barbara A. 2001. *A History of English: A Sociolinguistic Approach*. Oxford: Blackwell Publishers.
- Ferris, D. Connor. 1983. *Understanding Semantics*. Exeter: University of Exeter.

- Fiengo, Robert & Robert May. 1994. *Indices and Identity*. Cambridge (Massachusetts) & London: The MIT Press.
- Fillmore, Charles J. 1997. *Lectures on Deixis*. Stanford (USA): CSLI Publications.
- Fleischman, Suzanne. 1990. *Tense and Narrativity: from Medieval Performance to Modern Fiction*. Austin: University of Texas Press.
- Foley, William A. 1997. *Anthropological Linguistics: An Introduction*. Oxford: Blackwell Publishers.
- France, Peter. 1997. "Introduction: Poetry, Culture and Translation." *Translation and Literature*, vol. 6, part I, pp. 4-7. Edinburgh: Edinburgh University Press Ltd.
- Frawley, William. 1992. *Linguistic Semantics*. New Jersey: Lawrence Erlbaum Associate Publishers.
- Friedman, Victor A. 1996. "The Five Deictics of Lak." In Edna Andrews & Yishai Tobin (eds.), pp. 307-318. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Galbraith, Mary. 1995. "Deictic Shift Theory and the Poetics of Involvement in Narrative." In Judith F. Duchan, Gail A. Bruder & Lynne E. Hewitt (eds.), pp. 19-59. New Jersey & Hove (U.K.): Lawrence Erlbaum Associates, INC.

- Garman, Michael. 1990. *Psycholinguistics*. Cambridge: Cambridge University Press.
- Garzilli, Enrica (ed.). 1996. *Translating, Translations, Translators from India to the West*. Cambridge (USA): Harvard University Press.
- Geckeler, Horst. 1981. "Structural Semantics." In Hans-Jürgen Eikmeyer & Hannes Rieser (eds.), pp. 381-413. Berlin & New York: Walter de Gruyter.
- Geertz, Clifford. 1973. *The Interpretation of Cultures*. New York: Basic Books.
- . 1983. *Local Knowledge*. New York: Basic Books.
- Gentzler, Edwin. 1993. *Contemporary Translation Theories*. London & New York: Routledge.
- Ghazala, Hasan. 1995. *Translation as Problems and Solutions: a Coursebook for University Students and Trainee Translators*. Valetta (Malta): ELGA Publication.
- . 1996. *A Dictionary of Stylistics and Rhetoric: English-Arabic & Arabic-English*. Valetta (Malta): ELGA Publication.
- Gillespie, Stuart (ed.). 1997. *Translation and Literature*. Vol. 6, part I. Edinburgh: Edinburgh University Press Ltd.
- Gjerlow, Kris & Loraine K. Obler. 1999. *Language and the Brain*. Cambridge: Cambridge University Press.

- Goldziher, Ignaz. 1994. *On the History of Grammar among the Arabs: an Essay in Literary History*. Translated and edited by Kinga Dévényi & Tamás Iványi. Amsterdam: John Benjamins Publishing Company.
- Greenberg, Joseph H. (ed.). 1963. *Universals of Language*. Cambridge (Massachusetts) & London: The M.I.T. Press.
- , Charles E. Osgood & James J. Jenkins. 1963. “Memorandum Concerning Language Universals.” In Joseph H. Greenberg (ed.), pp. XV-XXVII. Cambridge (Massachusetts) & London: The M.I.T. Press.
- Greimas, Algirdas-Julien. 1966. *Structural Semantics: an Attempt at a Method*. Translated by Daniele MacDowell, Ronald Schleifer, & Alan Velie. Lincoln & London: University of Nebraska Press.
- , R. Jakobson & M. R. Mayenowa et al., (eds.). 1970. *Sign, Language, Culture*. The Hague (The Netherlands): Mouton.
- Grenoble, Lenore & Matthew Riley. 1996. “The role of deictics in discourse coherence: French *voici/voilà* and Russian *vot/von*.” *Journal of Pragmatics*, vol. 25, pp. 819-838.
- Grice, Paul. 1989. *Studies in the Way of Words*. Cambridge (Massachusetts): Harvard University Press.

- Grundy, Peter. 1995. *Doing Pragmatics*. London: Edward Arnold.
- Gumperz, John J. 1971. *Language in Social Groups*. Stanford: Stanford University Press.
- & Stephen C. Levinson (eds.). 1996. *Rethinking Linguistic Relativity*. Cambridge: Cambridge University Press.
- . 1996. "Introduction: Linguistic Relativity Re-examined." In John J. Gumperz & Stephen C. Levinson (eds.), pp. 1-18. Cambridge: Cambridge University Press.
- Gutt, Ernst-August. 1991. *Translation and Relevance: Cognition and Context*. Cambridge (Massachusetts) & Oxford: Basil Blackwell.
- Hale, Terry. 1998. "When author and translator fall out – the strange case of George Sand and Robert Graves." *In Other Words*, no. 12, pp. 34-38.
- Halliday, M. A. K. 1973. *Explorations in the Functions of Language*. London: Edward Arnold.
- & Ruqaiya Hasan. 1976. *Cohesion in English*. London: Longman.

- Halliday, M. A. K. 1978. *Language as Social Semiotic: the Social Interpretation of Language and Meaning*. London: Edward Arnold.
- & Ruqaiya Hasan. 1985. *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective*. Victoria: Deakin University.
- Hanks, William F. 1996. *Language and Communication Practices*. Boulder (Colorado) & Oxford: Westview Press, INC.
- . 2000. *Intertexts: Writings on Language, Utterance, and Context*. Oxford & New York: Rowman & Littlefield Publishers, INC.
- Hardy, Heather K. 1989. "On being co-operative in *Wonderland*: Alice's communicative competence." *Language and Style*, vol. 22, no. 3, pp. 223-237.
- Harman, Gilbert. 1969. "An Introduction to 'Translation and Meaning,' Chapter Two of *Word and Object*." In Donald Davidson & Jaako Hintikka (eds.), pp. 14-26. Dordrecht (Holland): D. Reidel Publishing Company.
- Harvey, Keith. 1995. "A descriptive framework for compensation." *The Translator*, vol. 1, no. 1, pp. 65-86.

- Hatim, Basil. 1997. *Communication across Cultures: Translation Theory and Contrastive Text Linguistics*. Exeter (UK): University of Exeter Press.
- Hatim, Basil & Ian Mason. 1990. *Discourse and the Translator*. London: Longman.
- . 1997. *The Translator as Communicator*. London & New York: Routledge.
- Haviland, John B. 2000. "Pointing, Gesture Spaces, and Mental Maps." In David McNeill (ed.), pp. 13-46. Cambridge: Cambridge University Press.
- Hawkins, Bruce. 1997. "The Social Dimension of a Cognitive Grammar." In W. A. Liebert, G. Redeker & L. Waugh (eds.), pp. 21-36. Amsterdam & Philadelphia: John Benjamins Publishing.
- Haynes, John. 1989. "Metre and Discourse." In Ronald Carter & Paul Simpson (eds.), pp. 235-256. London: Unwin Hyman.
- He, Ziran. 1995. "Pragmatics." In Chan Sin-wai & David E. Pollard (eds.), pp. 835-845. Hong Kong: The Chinese University Press.
- Healey, Alan (ed.). 1970. *Translator's Field Guide*. Ukarumpa (Territory of New Guinea): Summer Institute of Linguistics.

- Herman, Vimala. 1989. "Subject Construction as Stylistic Strategy in Gerard Manley Hopkins." In Ronald Carter & Paul Simpson (eds.), pp. 213-233. London: Unwin Hyman Ltd.
- Hermans, Theo (ed.). 1985. *The Manipulation of Literature: Studies in Literary Translation*. London & Sydney: Croom Helm.
- . 1997. "The Task of the Translator in the European Renaissance: Explorations in a Discursive Field." In Susan Bassnett (ed.), pp. 14-40. Cambridge (U.K.): D. S. Brewer.
- Hervey, Sándor & Ian Higgins. 1992. *Thinking Translation: a Course in Translation Method (French-English)*. London: Routledge.
- Hetzron, Robert (ed.). 1997. *The Semitic Languages*. London & New York: Routledge.
- Hewson, Lance & Jacky Martin. 1991. *Redefining Translation: the Variational Approach*. London & New York: Routledge.
- Hickey, Leo. 1993. "Equivalence, certainly. But is it legal?" *Turjumān*, vol. 2, no. 2, pp. 65-76.
- Hirsch, E. D., Jr. 1977. *The Philosophy of Composition*. Chicago & London: University of Chicago Press.

- Hockett, Charles F. 1963. "The Problem of Universals in Language." In Joseph H. Greenberg (ed.), pp. 1-29. Cambridge (Massachusetts) & London: The M.I.T. Press.
- Hoffmann, Charlotte. 1991. *An Introduction to Bilingualism*. London & New York: Longman.
- Hofmann, Thomas R. 1992. "Translation, and content – footnotes on Moravcsik's *All A's are B's*." *Journal of Pragmatics*, vol. 18, pp. 591-596.
- Hoijer, Harry. 1964. "Cultural Implications of Some Navaho Linguistic Categories." In Dell Hymes (ed.), pp. 142-153. London & New York: Harper & Row Publishers.
- . 1964. "Linguistic and Cultural Change." In Dell Hymes (ed.), pp. 455-466. London & New York: Harper & Row Publishers.
- Holes, Clive. 1994. "Designing English-Arabic Dictionaries." In Robert de Beaugrande, Abdullah Shunnaq & Mohamed Helmy Heliel (eds.), pp. 161-179. Amsterdam & Philadelphia: John Benjamins Publishing.
- . 1995. *Modern Arabic: Structures, Functions and Varieties*. London & New York: Longman.
- Holmes, James S., Frans de Haan & Anton Popović (eds.). 1970. *The Nature of Translation: Essays on the Theory and Practice*

of Literary Translation. The Hague (The Netherlands):
Mouton & Co.

Hornby, Peter A. (ed.). 1977. *Bilingualism: Psychological, Social
and Educational Implications.* London & New York:
Academic Press, INC.

———. 1977. “Bilingualism: An Introduction and Overview.” In
Peter A. Hornby (ed.), pp. 1-13. London & New York:
Academic Press, INC.

Horowitz, Rosalind & S. Jay Samuels (eds.). 1987.
Comprehending Oral and Written Language. London & New
York: Academic Press, INC.

———. 1987. “Comprehending Oral and Written Language:
Critical Contrasts for Literacy and Schooling.” In Rosalind
Horowitz & S. Jay Samuels (eds.), pp. 1-52. London:
Academic Press, INC.

Horton, David. 1996. “Modes of Address as a Pragmastylistic
Aspect of Translation.” In Angelika Lauer, Heidrun
Gerzymisch-Arbogast, Johann Haller & Erich Steiner (eds.),
pp. 69-83. Tübingen: Gunter Narr Verlag Tübingen.

House, Juliane. 1981. *A Model for Translation Quality
Assessment.* Tübingen (Germany): Gunter Narr Verlag.

- Hudson, R. A. 1996. *Sociolinguistics*. Cambridge: Cambridge University Press.
- Hung, Eva. 1995. "Translation Editing." In Chan Sin-wai & David E. Pollard (eds.), pp. 183-189. Hong Kong: The Chinese University Press.
- Hymes, Dell (ed.). 1964. *Language in Culture and Society: A Reader in Linguistics and Anthropology*. London & New York: Harper & Row Publishers.
- . 1996. *Ethnography, Linguistics, Narrative Inequality: Toward an Understanding of Voice*. London: Taylor & Francis.
- Ibrahim Jabra, Jabra. 1989. *Bidāyāt min Ḥarf Al-yā'* [Beginnings from the Letter Y]. In *'Araq wa Bidāyāt min Ḥarf Al-yā'* [Sweat and Beginnings from the Letter Y], pp.203-220. Beirut: Dār Al-'adāb.
- Innis, Robert E. (ed.). 1985. *Semiotics: an Introductory Anthology*. Bloomington, London, Sydney & Johannesburg: Indiana University Press.
- I. S. O. Information Centre. 1977. *Information Transfer: Handbook on International Standards Governing Information Transfer*. Switzerland: International Organization for Standardization.

- Ivir, Vladimir. 1995. "Formal Correspondence." In Chan Sin-wai & David E. Pollard (eds.), pp. 288-300. Hong Kong: The Chinese University Press.
- Jacobs, Geert. 1999. "Self-reference in press releases." *Journal of Pragmatics*, vol. 31, pp. 219-242.
- Jacobs, Noah Jonathan. 1958. *Naming Day in Eden: The Creation and Recreation of Language*. London: Lowe & Brydone Printers Ltd.
- Jakobson, Roman & Morris Halle. 1956. *Fundamentals of Language*. The Hague (The Netherlands): Mouton Publishers.
- Jakobson, Roman. 1956/1966. "On linguistic aspects of translation." In Reuben A. Brower (ed.), pp. 232-239.
- . 1957c/1990. "Shifters and Verbal Categories." In Linda R. Waugh & Monique Monville-Burston (eds.), pp. 386-392. Cambridge (Massachusetts) & London: Harvard University Press.
- . 1960c/1990. "The Speech Event and the Functions of Language." In Linda R. Waugh & Monique Monville-Burston (eds.), pp. 69-79. Cambridge (Massachusetts) & London: Harvard University Press.

- . 1963. "Implications of Language Universals for Linguistics." In Joseph H. Greenberg (ed.), pp. 263-278. Cambridge (Massachusetts) & London: The M.I.T. Press.
- . 1963c/1990. "Parts and Wholes in Language." In Linda R. Waugh & Monique Monville-Burston (eds.), pp. 110-114. Cambridge (Massachusetts) & London: Harvard University Press.
- . 1963d/1990. "Efforts toward a Means-Ends Model of Language in Interwar Continental Linguistics." In Linda R. Waugh & Monique Monville-Burston (eds.), pp. 56-60. Cambridge (Massachusetts) & London: Harvard University Press.
- . 1966d/1990. "Quest for the Essence of Language." In Linda R. Waugh & Monique Monville-Burston (eds.), pp. 407-421. Cambridge (Massachusetts) & London: Harvard University Press.
- . 1979b/1990. "The Spell of the Speech Sound." In Linda R. Waugh & Monique Monville-Burston (eds.), pp. 422-447. Cambridge (Massachusetts) & London: Harvard University Press.
- . 1980. *The Framework of Language*. Michigan: The University of Michigan.

- . 1984c/1990. "Langue and Parole: Code and Message." In Linda R. Waugh & Monique Monville-Burstion (eds.), pp. 80-109. Cambridge (Massachusetts) & London: Harvard University Press.
- Janes, Joseph, Peter Morville & Louis B. Rosenfeld (eds.). 1996. *The Internet Searcher's Handbook: Locating Information, People, and Software*. London & New York: Neal-Schuman Publishers, Inc.
- Janney, Richard W. 1999. "Words as gestures." *Journal of Pragmatics*, vol. 31, pp. 953-972.
- Jespersen, Otto. 1992. *Language: Its Nature, Development and Origin*. London: G. Allen & Unwin Ltd.
- Kahl, Brigitte & Heidemarie Salevsky. 1995. "In Search of Hagar: A Biblical Story (Gen: 16) within the Framework of the Jewish-Christian-Muslim Encounter – An Interdisciplinary Approach." In Todd Burrell & Sean K. Kelly (eds.), pp. 10-25. Binghamton: State University of New York Press.
- Katzner, Kenneth. 1977. *The Languages of the World*. Guernsey (UK): The Guernsey Press Company Ltd.
- Kendon, Adam. 2000. "Language and Gesture: Unity or Duality?" In David McNeill (ed.), pp. 47-63. Cambridge: Cambridge University Press.

- Khayal, Ma'hמוד. 1998. "Hebrew-Arabic translations in the modern era: a general survey." *Meta*, vol. 43, no. 1, pp. 86-94.
- Kirsner, Robert S. 1996. "The Human Factor and the Insufficiency of Invariant Meanings." In Edna Andrews & Yishai Tobin (eds.), pp. 83-106. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Kitagawa, Chisato & Adrienne Lehrer. 1990. "Impersonal uses of personal pronouns." *Journal of Pragmatics*, vol. 14, pp. 739-759.
- Knight, Diana (ed.). 1997. *Roland Barthes*. In *Nottingham French Studies*, vol. 36, no. 1. Nottingham: The University of Nottingham.
- Koike, Dale April. 1989. "Requests and the role of deixis in politeness." *Journal of Pragmatics*, vol. 13, pp. 187-202.
- Kölmel, Rainer & Jerry Payne (eds.). 1989. *Babel: the Cultural and Linguistic Barriers between Nations*. Aberdeen & Glasgow: Aberdeen University Press.
- Korzybski, Alfred. 1933. *Science and Sanity: an Introduction to Non-Aristotelian Systems and General Semantics*. Lancaster (Pennsylvania): The International Non-Aristotelian Library Publishing Company.

- Kresin, Susan C. 1998. "Deixis and thematic hierarchies in Russian narrative discourse." *Journal of Pragmatics*, vol. 30, p. 421-435.
- Krul, Claude. 1993. "Expériences en traduction d'oeuvres littéraires arabes contemporaines en français." *Turjumān*, vol. 2, no. 2, pp. 29-35.
- La Bossière, Camille R. (ed.). 1983. *Translation in Canadian Literature: Symposium 1982*. Ottawa: University of Ottawa Press.
- Labov, William. 2001. *Principles of Linguistic Change: Social Factors (vol. II)*. Massachusetts & Oxford: Blackwell Publishers.
- Lam, Jacqueline K. M. 1995. "Thinking-aloud Protocol." In Chan Sin-wai & David E. Pollard (eds.), pp. 904-917. Hong Kong: The Chinese University Press.
- Lambert, W. E., J. Havelka & R. C. Gardner. 1959. "Linguistic manifestations of bilingualism." In *American Journal of Psychology*, vol. 72, pp. 77-82.
- Lambert, Wallace E. 1977. "The Effects of Bilingualism on the Individual: Cognitive and Sociocultural Consequences." In Peter A. Hornby (ed.), pp. 15-27. New York: Academic Press, INC.

- Larson, Richard & Gabriel Segal. 1995. *Knowledge of Meaning: an Introduction to Semantic Theory*. Cambridge (USA) & London: The MIT Press.
- Lauer, Angelika & Johann Haller et al., (eds.). 1996. *Übersetzungswissenschaft im Umbruch*. Tübingen: Gunter Narr Verlag
- Leclercq, Guy, Edith McMorran & Jane Taylor (eds.). 1996. *Translation: Here and There. Now and Then*. Exeter (UK): Elm Bank Publications.
- Lederer, Marianne & Danica Seleskovitch. 1993. *Interpréter pour Traduire*. Paris: Didier Érudition.
- Lee, Irving J. 1949. *The Language of Wisdom and Folly: Background Readings in Semantics*. New York: Harper & Brothers Publishers.
- Leech, Geoffrey. 1981. *Semantics: the Study of Meaning*. Middlesex (UK): Penguin Books.
- Lefevere, André. 1982. "Mother Courage's Cucumbers: text, system and refraction in a theory of literature." *Modern Language Studies*, vol.12, no. 4, pp. 3-20.
- (ed.). 1992. *Translation, History, Culture: a Sourcebook*. London & New York: Routledge.

- . 1999. "Composing the Other." In Susan Bassnett & Harish Trivedi (eds.), pp. 75-94. London & New York: Routledge.
- Lehtonen, Mikko. 2000. *Cultural Analysis of Texts*. Translated by Aijaleena Ahonen & Kris Clarke. London: SAGE Publications.
- Le Page, R. & A. Tabouret-Keller. 1985. *Acts of Identity: Creole-Based Approaches to Language and Ethnicity*. Cambridge: Cambridge University Press.
- Leppihalme, Ritva. 1997. *Culture Bumps: an Empirical Approach to the Translation of Allusions*. Clevedon (UK): Multilingual Matters Ltd.
- Levinson, Stephen C. 1983. *Pragmatics*. Cambridge & New York: Cambridge University Press.
- . 1996. "Relativity in Spatial Conception and Description." In John J. Gumperz & Stephen C. Levinson (eds.): pp. 177-202. Cambridge: Cambridge University Press.
- Levý, Jiří. 1967. "Translation in Czechoslovakia." In I. J. Citroen (ed.), pp. 211-218. London & New York: Pergamon Press.
- Lewandowska-Tomaszczyk, Barbara & Marcel Thelen (eds.). 1990. *Translation and Meaning (Part I)*. Maastricht (The Netherlands): Euroterm Maastricht.

- . 1992. *Translation and Meaning (Part II)*. Maastricht (The Netherlands): Euroterm Maastricht.
- Lieberman, Philip. 1984. *The Biology and Evolution of Language*. London & Cambridge (USA): Harvard University Press.
- Luis, William & Julio Rodríguez-Luis (eds.). 1991. *Translating Latin America: Culture as Text (Translation Perspectives VI, 1991)*. Binghamton: State University of New York Press.
- Luther, Martin. 1964. *Oeuvres Complètes*. Genève: Labor et Fides.
- Lutzeier, Peter Rolf. 1981. "Words and Worlds." In Hans-Jürgen Eikmeyer & Hannes Rieser (eds.), pp. 75-106. Berlin & New York: Walter de Gruyter.
- Lyons, John. 1968a. *Introduction to Theoretical Linguistics*. Cambridge: Cambridge University Press.
- . 1975. "Deixis as the Source of Reference." In Edward L. Keenan (ed.), pp. 61-83. Cambridge: Cambridge University Press.
- . 1977. *Semantics (vol. I)*. Cambridge: Cambridge University Press.
- . 1977. *Semantics (vol. II)*. Cambridge: Cambridge University Press.

- . 1979. "Deixis and Anaphora." In Terry Myers (ed.), pp. 88-103. Edinburgh: Edinburgh University Press.
- Macura, Vladimir. 1990. "Culture as Translation." In Susan Bassnett & André Lefevere (eds.), pp. 64-70. London & New York: Pinter Publishers.
- MacWhinney, Brian (ed.). 1999. *The Emergence of Language*. London & Mahwah (New Jersey): Lawrence Erlbaum Associates, Publishers.
- Malinowski, Bronislaw. 1998. "The Translation of Untranslatable Words." In Andrea Nye (ed.), pp. 254-259. Malden (Massachusetts, U.S.A.) & Oxford (U.K.): Blackwell Publishers Ltd.
- Malmkjaer, Kirsten (ed.). 1991. *The Linguistics Encyclopaedia*. London & New York: Routledge.
- . 1999. *Contrastive Linguistics and Translation Studies: Interface and Differences*. Utrecht: Platform Vertalen & Vertaalwetenschap.
- de Man, Paul. 1979. *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust*. London & New Haven: Yale University Press.
- Mansell, Darrel. 1990. "The intelligence of material objects in a literary text." *Language and Style*, vol. 23, no. 2, pp. 195-205.

- al-Maqqarri, Ahmad. 1949. *Nafḥ Aṭ-ṭīb*. Vol. I, pp. 225-226.
Cairo: Maṭba‘at As-sa‘āda.
- Marchello-Nizia, Christiane. 1995. *L’Évolution du Français: Ordre des Mots, Démonstratifs, Accent Tonique*. Paris: Armand Colin.
- Margolin, Uri. 1990. “Narrative ‘you’ revisited.” *Language and Style*, vol. 23, no. 4, pp. 425-446.
- Marmaridou, Sophia S. A. 2000. *Pragmatic Meaning and Cognition*. Amsterdam: John Benjamins Publishing Company.
- Martin, Wallace. 1986. *Recent Theories of Narrative*. Ithaca & London: Cornell University Press.
- Mathews, Jackson. 1959. “Third Thoughts on Translating Poetry.” In Reuben A. Brower (ed.), pp. 67-77. Cambridge (Massachusetts): Harvard University Press.
- Matras, Yaron. 1998. “Deixis and deictic oppositions in discourse: evidence from Romani.” *Journal of Pragmatics*, vol. 29, pp. 393-428.
- Matthews, Peter H. 1997. *The Concise Oxford Dictionary of Linguistics*. New York & Oxford: Oxford University Press.
- McNeill, David (ed.). 2000. *Language and Gesture*. Cambridge: Cambridge University Press.

- Moore, Gene M. 1989. "Focalization and narrative voice in *What Maisie Knew*." *Language and Style*, vol. 22, no. 1, pp. 3-24.
- Muhawi, Ibrahim. 1999a. "On Translating Palestinian Folktales: Comparative Stylistics and the Semiotics of Genre." In Yasir Suleiman (ed.), pp. 222-245. Richmond (Surrey): Curzon Press.
- . 1999b. "The Arabic Proverb and the Speech Community: Another Look at Phatic Communion." In Yasir Suleiman (ed.), pp. 259-290. Richmond (Surrey): Curzon Press.
- . 2000. "Between translation and the canon: the Arabic folktale as transcultural signifier." *Fabula*, vol. 41, no. 1-2, pp. 105-118.
- Muir, Edwin & Willa Muir. 1959. "Translating from the German." Reuben A. Brower (ed.), pp. 93-96. Cambridge (Massachusetts): Harvard University Press.
- Myers, Terry (ed.). 1979. *The Development of Conversation and Discourse*. Edinburgh: Edinburgh University Press.
- Nabokov, Vladimir. 1992. "Problems of Translation: *Onegin* in English." In John Biguenet & Rainer Schulte (eds.), pp. 127-143. Chicago: The University of Chicago Press.

- Nash, Walter. 1989. "Changing the Guard at Elsinore." In Ronald Carter & Paul Simpson (eds.), pp. 23-41. London: Unwin Hyman Ltd.
- Neubert, Albrecht. 1989. "Translation as Mediation." In Rainer Kölmel & Jerry Payne (eds.), pp. 5-12. Glasgow & Aberdeen: Aberdeen University Press.
- . 1996. "Textlinguistics of Translation: The Textual Approach to Translation." In Marilyn Gaddis Rose (ed.), pp. 87-106. Binghamton: State University of New York.
- Newmark, Peter. 1991. *About Translation*. Avon (UK): Multilingual Matters Ltd.
- . 1995. "Translation Procedures." In Chan Sin-wai & David E. Pollard (eds.), pp. 871-883. Hong Kong: The Chinese University Press.
- . 1996. "The Ethics of Translation: Diverging from the Source Language Text." In Angelika Lauer, Heidrun Gerzymisch-Arbogast, Johann Haller & Erich Steiner (eds.), pp. 37-41. Tübingen: Gunter Narr Verlag Tübingen.
- Nida, Eugene A. 1964. *Toward a Science of Translating: with Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden (The Netherlands): E. J. Brill.

- . 1964b. “Linguistics and Ethnology in Translation-Problems.” In Dell Hymes (ed.), pp. 90-100. London & New York: Harper & Row Publishers.
- & Charles R. Taber. 1969. *The Theory and Practice of Translation*. Leiden (The Netherlands): E. J. Brill.
- Nida, Eugene A. 1995. “Dynamic Equivalence in Translating.” In Chan Sin-wai & David E. Pollard (eds.), pp. 223-230. Hong Kong: The Chinese University Press.
- Niranjana, Tejaswini. 1992. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. Oxford: University of California Press.
- Nord, Christiane. 1997. *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Manchester (UK): St. Jerome Publishing.
- . 1997f. “A Functional Typology of Translations.” In Anna Trosborg (ed.), pp. 43-66. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Norton, Glyn P. 1984. *The Ideology and Language of Translation in Renaissance France and their Humanist Antecedents*. Genève: Librairie Droz, S. A.
- Nye, Andrea (ed.). 1998. *Philosophy of Language: The Big Questions*. Oxford: Blackwell Publishers.

- Nystrand, Martin. 1987. "The Role of Context in Written Communication." In Rosalind Horowitz & S. Jay Samuels (eds.), pp. 197-214. London: Academic Press, INC.
- Obeidat, Hussein A. 1998. "Stylistic aspects in Arabic and English translated literary texts: a contrastive study." *Meta*, vol. 43, no. 3, pp. 462-467.
- Ogden, C. K. & Richards I. A. 1923. *The Meaning of Meaning: a Study of the Influence of Language upon Thought and of the Science of Symbolism*. London: Routledge & Kegan Paul Ltd.
- O'Hagan, Minako. 1996. *The Coming Industry of Teletranslation: Overcoming Communication Barriers through Telecommunication*. Clevedon, Philadelphia & Adelaide: Multilingual Matters Ltd.
- Okamoto, Shigeko. 1997. "Social context, linguistic ideology, and indexical expressions in Japanese." *Journal of Pragmatics*, vol. 28, pp. 795-817.
- Ong, Walter J. 1982/2002. *Orality and Literacy: The Technologizing of the Word*. London & New York: Routledge.
- Ortega Y Gasset, José. 1992. "The Misery and Splendor of Translation." In John Biguenet & Rainer Schulte (eds.), pp. 93-112. Chicago: The University of Chicago Press.

- Osgood, Charles E., George J. Suci & Percy H. Tannenbaum. 1957. *The Measurement of Meaning*. Urbana, Chicago & London: University of Illinois Press.
- Osgood, Charles E. & Snider James G. 1969. *Semantic Differential Technique: a Sourcebook*. Chicago: Aldine Publishing Company.
- Palmer, Richard E. 1969. *Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer*. Evanston: Northwestern University Press.
- Papegaaij, Bart C., Victor Sadler & A. P. M. Witkam (eds.). 1986. *Word Expert Semantics: an Interlingual Knowledge-based Approach*. Dordrecht (The Netherlands) & Riverton (USA): Foris Publications.
- Parks, Tim. 1998. *Translating Style: the English Modernists and their Italian Translations*. London & Washington: Cassell.
- Peirce, C. S. 1955. "Logic as Semiotic: A Theory of Signs." In J. Buchler (ed.), pp. 98-119. New York: Dover Publications.
- Philbrick, F. A. 1942. *Understanding English: an Introduction to Semantics*. New York: The Macmillan Company.
- Picken, Catriona (ed.). 1986. *Translating and the Computer (VII)*. London: Aslib & Contributors.

- Popovič, Anton. 1970. "The Concept of 'Shift of Expression' in Translation Analysis." In James S. Holmes, Frans de Haan & Anton Popovič (eds.), pp. 78-87. The Hague: Mouton & Co.
- Porter, Vincent. 1991. "The Berne Convention for the protection of literary and artistic works." In *Beyond the Berne Convention: Copyright, Broadcasting and the Single European Market*, pp. 101-108. London: John Libbey & Company Ltd.
- Postgate, J. P. 1922. *Translation and Translations: Theory and Practice*. London: G. Bell & Sons Ltd.
- Prior, Arthur. 1967. *Past, Present and Future*. Oxford: Oxford University Press.
- . 1968. *Papers on Time and Tense*. Oxford: Oxford University Press.
- & Kit Fine. 1977. *Worlds, Times and Selves*. London: The Trinity Press.
- Putnam, Hilary. 1981. *Reason, Truth and History*. Cambridge: Cambridge University Press.
- Quine, Willard Van Orman. 1960. *Word and Object*. Cambridge (Massachusetts): The MIT Press.

- Rabassa, Gregory. 1989. "No Two Snowflakes Are Alike: Translation as Metaphor." In John Biguenet & Rainer Schulte (eds.), pp. 1-12. Chicago: The University of Chicago Press.
- Rabinowitz, Peter J. 1987. *Before Reading: Narrative Conventions and the Politics of Interpretation*. Columbus: Ohio State University Press.
- Radice, William & Barbara Reynolds (eds.). 1987. *The Translator's Art: Essays in Honour of Betty Radice*. Harmondsworth (UK) & New York: Penguin Books Ltd.
- Radwańska-Williams, Joanna. 1994. "The problem of iconicity." *Journal of Pragmatics*, vol. 22, pp. 23-36.
- Raffel, Burton. 1994. *The Art of Translating Prose*. Pennsylvania (USA): The Pennsylvania State University Press.
- Randriamasimanana, Charles. 1987. "Tense/aspect and the concept of displacement." *Journal of Pragmatics*, vol. 11, pp. 193-209.
- Rauh, Gisa (ed.). 1983. *Essays on Deixis*. Tübingen: Gunter Narr Verlag.
- Ravnskilde, Jens. 1980. *Quine's Indeterminacy thesis and the Foundations of Semantics*. Published Ph.D. thesis submitted at the University of Copenhagen.

- Reichenbach, Hans. 1947. *Elements of Symbolic Logic*. New York: The Macmillan Company.
- . 1958. *The Philosophy of Space and Time*. Translated by Maria Reichenbach & John Freund. New York: Dover Publications, Inc.
- Reiss, Samuel. 1950. *The Rise of Words and their Meanings*. New York: Philosophical Library.
- Risch, Barbara. 1990. "The written discourse of men and women: social and cognitive factors in linguistic variation." *Language and Style*, vol. 23, no. 2, pp. 227-234.
- Robinson, Abraham. 1998. "Israeli market needs for Arabic translations." *Meta*, vol. 43, no. 1, pp. 95-97.
- Romer, Stephen (ed.). 1993. *Traductions, Passages: le Domaine Anglais*. Nantes (France): G.R.A.A.T.
- Rose, Marilyn Gaddis (ed.). 1981. *Translation Spectrum: Essays in Theory and Practice*. Albany: State University of New York Press.
- . 1981. "Introduction: Time and Space in the Translation Process." In Marilyn Gaddis Rose (ed.), pp. 1-7. Albany: State University of New York Press.

- . 1981. "Translation Types and Conventions." In Marilyn Gaddis Rose (ed.), pp. 31-40. Albany: State University of New York Press.
- . 1996. *Translation Horizons beyond the Boundaries of Translation Spectrum (Translation Perspectives IX)*. Binghamton: State University of New York Press.
- Rosenfeld, Louis B. 1996. "Online communities as tools for research and reference." In *The Internet Searcher's Handbook: Locating Information, People, and Software*. Edited by Joseph Janes, Peter Morville & Louis B. Rosenfeld, pp. 51-59. London & New York: Neal-Schuman Publishers, Inc.
- Ross, Stephen David. 1981. "Translation and Similarity." In Marilyn Gaddis Rose (ed.), pp. 8-22. Albany: State University of New York Press.
- . 1996. "The Good for Translation." In Marilyn Gaddis Rose (ed.), pp. 331-347. Binghamton: State University of New York.
- Russell, Bertrand. 1940. *An Inquiry into Meaning and Truth*. London: George Allen & Unwin Ltd.
- Russell, Peter. 1985. *Traducciones y Traductores en la Peninsula Ibérica (1400-1550)*. Barcelona: Bellaterra.

- Saeed, John I. 1997. *Semantics*. Oxford & Cambridge (USA): Blackwell Publishers.
- Sager, Juan C. 1994. *Language Engineering and Translation: Consequences of Automation*. Amsterdam: John Benjamins Publishing Company.
- . 1997. “Text Types and Translation.” In Anna Trosborg (ed.), pp. 25-41. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Sager, Juan. 1998. “What distinguishes major types of translation?” *The Translator*, vol. 4, no. 1, pp. 69-89.
- Samuels, S. Jay. 1987. “Factors That Influence Listening and Reading Comprehension.” In Rosalind Horowitz & S. Jay Samuels (eds.), pp. 295-325. London: Academic Press, INC.
- Sapir, Edward. 1949. *Selected Writings in Language, Culture and Personality*. Edited by D. G. Mandelbaum. Berkeley: University of California Press.
- Saunders, J. Trevor. 1987. “The Penguinification of Plato.” In William Radice & Barbara Reynolds (eds.), pp. 152-162. Middlesex: Penguin Books Ltd.
- de Saussure, Ferdinand. 1959. *Course in General Linguistics*. Translated by Wade Baskin. London: Peter Owen Ltd.

Savory, Theodore. 1957. *The Art of Translation*. Oxford: The Alden Press.

Searle, John R., Manfred Bierwisch & Ferenc Kiefer (eds.). 1980. *Speech Act Theory and Pragmatics*. Dordrecht, Boston & London: D. Reidel Publishing Company.

Segal, Erwin M. 1995. "Narrative Comprehension and the Role of Deictic Shift Theory." In Judith F. Duchan, Gail A. Bruder & Lynne E. Hewitt (eds.), pp. 3-17. New Jersey & Hove (U.K.): Lawrence Erlbaum Associates, INC.

———. 1995. "A Cognitive-Phenomenological Theory of Fictional Narrative." In Judith F. Duchan, Gail A. Bruder & Lynne E. Hewitt (eds.), pp. 61-78. New Jersey & Hove (U.K.): Lawrence Erlbaum Associates, INC.

al-Shabab, Omar Sheikh. 1996. *Interpretation and the Language of Translation: Creativity and Convention in Translation*. London: Janus Publishing Company.

Shen, Dan. 1995. *Literary Stylistics and Fictional Translation*. Beijing: Peking University Press.

Shuttleworth, Mark & Moira Cowie. 1997. *Dictionary of Translation Studies*. Manchester (UK): St. Jerome Publishing.

- Sifianou, Maria. 1992. *Politeness Phenomena in England and Greece: a Cross-cultural Perspective*. Oxford: Clarendon Press.
- Simon, Sherry. 1996. *Gender in Translation: Cultural Identity and the Politics of Transmission*. London & New York: Routledge.
- Skinner, B. F. 1957. *Verbal Behavior*. New York: Appleton-Century-Crofts, Inc.
- Smith, N. & I. M. Tsimpli. 1991. "Linguistic modularity? A case study of a "savant" linguist." In *Lingua*, vol. 84, pp. 315-351.
- Snell-Hornby, Mary. 1988. *Translation Studies: an Integrated Approach*. Amsterdam: John Benjamins Publishing Company.
- . 1995. "Lexicography and Translation." In Chan Sin-wai & David E. Pollard (eds.), pp. 533-545. Hong Kong: The Chinese University Press.
- Squires, Judith. 2002. "Deliberation and Decision Making: Discontinuity in the Two-track Model." In Maurizio Passerin D'Entrèves (ed.), pp. 133-156. Manchester: Manchester University Press.
- Steiner, George. 1975. *After Babel: Aspects of Language and Translation*. London, New York & Toronto: Oxford University Press.

- Steiner, T. R. 1975. *English Translation Theory (1650-1800)*. Assen & Amsterdam: Van Gorcum.
- Stephens, John & Ruth Waterhouse. 1990. "The tyranny of the syntagm in the literary uses of language." *Language and Style*, vol. 23, no. 1, pp. 45-72.
- Sternberg, Meir. 1983. "Deictic Sequence: World, Language and Convention." In Gisa Rauh (ed.), pp. 277-316. Tübingen: Gunter Narr Verlag Tübingen.
- Stoddard, Sally. 1991. *Text and Texture: Patterns of Cohesion*. Norwood & New Jersey: Ablex Publishing Corporation.
- Stratford, Philip. 1983. "The Anatomy of a Translation: *Pélagie-La-Charrette*." In Camille R. La Bassière (ed.), pp. 121-130. Ottawa: The University of Ottawa Press.
- Suleiman, Yasir (ed.). 1999a. *Arabic Grammar and Linguistics*. Surrey (UK): Curzon Press.
- (ed.). 1999b. *Language and Society in the Middle East and North Africa: Studies in Variation and Identity*. Richmond (UK): Curzon Press.
- Tanz, Christine. 1980. *Studies in the Acquisition of Deictic Terms*. Cambridge: Cambridge University Press.

- Testen, David D. 1998. *Parallels in Semitic Linguistics: the Development of Arabic 'la-' and Related Semitic Particles*. Leiden, Boston & Köln: Brill.
- Thackston, Wheeler M. 1994. *An Introduction to Koranic and Classical Arabic: an Elementary Grammar of the Language*. Bethesda (Maryland): Iranbooks.
- Thomason, Sarah G. 2001. *Language Contact*. Edinburgh: Edinburgh University Press.
- Tobin, Yishai. 1996. "Invariance, Markedness and Distinctive Feature Theory: The Modern Hebrew Verb." In Edna Andrews & Yishai Tobin (eds.), pp. 347-379. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Toolan, Michael (ed.). 1992. *Language, Text and Context: Essays in Stylistics*. London & New York: Routledge.
- Tosh, Wayne. 1965. *Syntactic Translation*. The Hague (The Netherlands): Mouton & Co. Publishers.
- Toury, Gideon. 1980. *In Search of a Theory of Translation*. Tel Aviv: The Porter Institute for Poetics and Semiotics.
- . 1995. *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins Publishing Company.

- Traugott, Elizabeth Closs. 1989. "Semantics-pragmatics and textual analysis." *Language and Style*, vol. 22, no. 1, pp. 51-65.
- Trosborg, Anna (ed.). 1997. *Text Typology and Translation*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- . 1997. "Translating Hybrid Political Texts." In Anna Trosborg (ed.), pp. 145-158. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Tytler, Alexander Fraser. 1791. *Essay on the Principles of Translation*. London: J. M. Dent & Co.
- Ullmann, Stephen. 1951. *The Principles of Semantics*. Oxford: Basil Blackwell & Mott Ltd.
- . 1962. *Semantics: an Introduction to the Science of Meaning*. Oxford: Basil Blackwell.
- . 1964. *Language and Style*. Oxford: Basil Blackwell.
- UNESCO. 1957. *Scientific and Technical Translating and Other Aspects of the Language Problem*. Switzerland: UNESCO.
- Upton, Albert. 1941. *Design for Thinking: a First Book in Semantics*. Stanford (California): Stanford University Press.
- Uwajeh, M. K. C. 1993. "Communication context in translation." *Turjumān*, vol. 2, no. 1, pp. 117-128.

- Venuti, Lawrence (ed.). 1992. *Rethinking Translation: Discourse, Subjectivity, Ideology*. London & New York: Routledge.
- . 1995. *The Translator's Invisibility: a History of Translation*. London: Routledge.
- . 1995. "Translation, authorship, copyright." *The Translator*, vol. 1, no. 1, pp. 1-24.
- Verschueren, Jef. 1999. *Understanding Pragmatics*. London: Arnold Publishers.
- Vinay, Jean-Paul & Jean Darbelnet. 1958. *Stylistique comparée du français et de l'anglais: Méthode de Traduction*. Paris: Didier.
- Viswanatha, Vanamala & Sherry Simon. 1999. "Shifting Grounds of Exchange: B. M. Srikantaiah and Kannada Translation." In Susan Bassnett & Harish Trivedi (eds.), pp. 162-181. London & New York: Routledge.
- Vološinov, V. N. 1973/1985. "Verbal Interaction." In Robert E. Innis (ed.), pp. 47-65. Bloomington: Indiana University Press.
- Wales, Katie. 1989. *A Dictionary of Stylistics*. London & New York: Longman.
- Walpole, Hugh R. 1941. *Semantics: the Nature of Words and their Meanings*. New York: W. W. Norton & Company Inc. Publishers.

- Wardhaugh, Ronald. 2002. *An Introduction to Sociolinguistics*. Oxford: Blackwell Publishing.
- Waugh, Linda R. & Monique Monville-Burstion (eds.). 1990. *On Language: Roman Jakobson*. Cambridge (Massachusetts) & London: Harvard University Press.
- Weinreich, Uriel. 1963/1966. "On the Semantic Structure of Language." In Joseph H. Greenberg (ed.), pp. 142-216. Cambridge (Massachusetts) & London: The M.I.T. Press.
- Wheelwright, Philip. 1962. *Metaphor and Reality*. Bloomington & London: Indiana University Press.
- Whorf, Benjamin Lee. 1956. *Language, Thought, and Reality*. Edited by J. B. Carroll. New York: The Technology Press of Massachusetts Institute of Technology.
- Wierzbicka, Anna. 2003. *Cross-Cultural Pragmatics: The Semantics of Human Interaction*. Berlin: Mouton de Gruyter.
- Wilkins, David P. 1992. "Interjections as deictics." *Journal of Pragmatics*, vol. 18, pp. 119-158.
- Williams, Malcom P. 1992. "Ideology, point of view, and the translator." *Turjumān*, vol. 1, no. 1, pp. 75-94.
- Wilss, Wolfram. 1995. "Cognitive Aspects of the Translation Process." In Chan Sin-wai & David E. Pollard (eds.), pp. 846-870. Hong Kong: The Chinese University Press.

- . 1996. *Knowledge and Skills in Translator Behavior*. Amsterdam: John Benjamins Publishing Company.
- Winford, Donald. 2003. *An Introduction to Contact Linguistics*. Oxford: Blackwell Publishing.
- Worth, Valerie. 1988. *Practising Translation in Renaissance France: the Example of Étienne Dolet*. Oxford: Clarendon Press.
- Wortham, Stanton E. F. 1996. "Mapping participants' deictics: a technique for discovering speakers' footing." *Journal of Pragmatics*, vol. 25, pp. 331-348.
- Wright, W. 1974. *A Grammar of the Arabic Language*. Beirut: Librairie du Liban.
- Yaqout, Mahmud Suleiman. 1994. *An-Naḥw Al-‘arabi (Tārīkhuh, A‘lāmuh, Nuṣūṣuh, Maṣādiruh)* [Arabic Grammar: History, Scholars, Texts and Origins]. Alexandria: Dār Al-Ma‘rifa Al-Jāmi‘iyya.
- Zlateva, Palma. 1990. "Translation: Text and Pre-Text 'Adequacy' and 'Acceptability' in Crosscultural Communication." In Susan Bassnett & André Lefevere (eds.), pp. 29-37. London & New York: Pinter Publishers.
- Zubin, David A. & Lynne E. Hewitt. 1995. "The Deictic Center: A Theory of Deixis in Narrative." In Judith F. Duchan, Gail A.

Bruder & Lynne E. Hewitt (eds.), pp. 129-155. New Jersey & Hove (U.K.): Lawrence Erlbaum Associates, INC.

Zupnik, Yael-Janette. 1994. "A pragmatic analysis of the use of person deixis in political discourse." *Journal of Pragmatics*, vol. 21, pp. 339-383.

———. 1999. "The use of 'socio-political identity-displays' in Israeli-Palestinian 'dialogue' events." *Journal of Pragmatics*, vol. 31, pp. 471-508.

APPENDICES

Source text I:

Rosenfeld, Louis B. 1996. "Online communities as tools for research and reference." In *The Internet Searcher's Handbook: Locating Information, People, and Software*. Edited by Joseph Janes, Peter Morville & Louis B. Rosenfeld, pp. 51-59. London & New York: Neal-Schuman Publishers, Inc.

COMMUNITIES IN GENERAL: A TWO-WAY STREET

One reason that communities get started is because some individuals discover that they share something in common, such as geography or a mutual interest. But that's only part of the picture. A community is kind of like a bank: members make withdrawals, but also have to leave deposits as well. For example, if you wish to be part of a community centered around a neighborhood, you'll enjoy a number of benefits, such as familiar faces to greet as you walk down the street, or someone to feed your cat when you go on vacation. But you'll also find yourself mowing an elderly neighbor's lawn or keeping a watchful eye on the local kids playing in the neighborhood. So belonging to a community requires give and take.

Online communities are wonderful, perhaps unequaled information sources. On the other hand, they're often as inconsistent and undependable as are people themselves. The best approach to leveraging the expertise of an online community is to demonstrate your willingness to contribute as well as receive information. This chapter will explain why this is the case; it will also familiarize you with the basics of online communities and how you can use them as sources of information.

THE ONLINE COMMUNITY

An online community is a group of individuals who share and exchange communications regarding a common interest by using information technology. The community can range in size from two people to thousands. Their communications are generally one-to-many; in other words, when an individual communicates, all other members of that community receive or can access that communication. Online communities, unlike most physical ones, are centered around topics rather than geographic locales. The community's shared interest can range from alternative medicine to Yiddish theater to the merits of living in San Francisco; in effect, any topic that is of interest to more than one person on the planet. And there are a number of information technologies that are used to support communities; the most popular are the various programs

that support electronic mailing lists (popularly known as “listservs”) and Usenet newsgroups, described in the section below titled “Common Tools for Online Communities.”

WHY USE ONLINE COMMUNITIES?

This book describes many resources for searching besides online communities: virtual libraries, directories, and indices. All are valuable in some situations, less so in others; none are particularly adept at handling all information needs. Online communities are obviously a bit different than these other resources, as they require you to interact with other Internet users to gather the information you need. This process of interacting with others is very time-consuming; first you’ll need to find an appropriate online community, get to know its culture to some degree, and then ask your question. Maybe you’ll get some answers right away, maybe you’ll get none at all. Perhaps some answers will need clarification, which will add a few more iterations to the process. Considering how drawn out this process might become, is it really worth bothering?

And don’t forget the trials of (mis)communication: as with any interaction, things can and often do go wrong. You want to make sure that you don’t come off the wrong way when you post your question to an online community. And even if you exercise the

utmost care in posting your question, the current volume of traffic on the list may reduce the probability of its attracting a response to almost nil.

So why on earth would you use an online community as a source of information? Because humans are without a doubt the best information filters. They can and often will help you in ways that none of the other resources, all of which are automated, ever will. For example, a person is exposed daily to information from so many different sources: newspapers, books, radio, gossipy acquaintances, television, passersby, even dreams. No piece of software can keep up with all these sources, but many of the people you encounter on mailing lists will be able to almost instantaneously summon from these sources a fact or a pointer to help answer your question, no matter how disjointed it might be.

People will be able to understand something about you and the context of your information need. They'll know to give you a different answer if you're a college professor than if you were nine years old. They will also be adept at handling the ambiguity that is inherent in language. Unlike most software programs, people will understand that if you're looking for statistics about a pitcher, you're not talking about something to pour water from. And ultimately, people often enjoy helping each other; if you pose your

question the right way, solving it may serve as an interesting and entertaining challenge for members of an online community. We hope this chapter will equip you to better understand online communities and how to ask your question the “right way.”

WHEN TO USE ONLINE COMMUNITIES

Online communities aren’t appropriate sources for answers to quick, ad hoc questions. If anything, you’ll annoy the members of those communities by bugging them with queries that you likely could have answered by spending just a few minutes doing the research yourself. Besides, who’s to say they’ll get right back to you with an answer quickly? Rely upon online communities when you’re truly stuck, when you want to do in-depth and qualitative searching, and when time isn’t a major factor. Here are some basic rules-of-thumb to keep in mind when considering querying an online community. Use them when:

- *you’re not in a hurry to get an answer:* As mentioned above, it can take a lot of time for you to find an appropriate online community and properly post your question, much less receive an answer.
- *you’re completely stuck:* If you can demonstrate to a community that you’ve tried to answer the question

yourself, you'll likely be able to enlist others who see the seriousness of your efforts.

- *you need to do exhaustive research and want to turn over every stone:* You could use every searchable index, virtual library, and directory available, and still not find resources others may already know about. Additionally, you may learn “insider’s information” about relevant resources that are under development and will be available soon.
- *you’re hoping to get a good amount of descriptive information on resources:* While your Yahoo search will tell you that there’s a wonderful-sounding archive of music lyrics, a person will not only tell you about that resource’s scope, but also mention that it hasn’t been accessible for the past four months.
- *you’re hoping to get a good amount of evaluative information on resources:* Similarly, people will steer you clear of substandard resources and often provide a few words regarding the quality of a resource. If you get enough responses, you’ll find that you’ve in effect conducted an “opinion poll,” and comparing the answers might be very informative.

- *the product of your search is intended to serve a broad audience:* If you are eventually going to make the results of your search widely available, announce that along with your question. It makes sense to enlist the eventual beneficiaries of your hard work in the searching process.

WHAT TO LOOK FOR IN AN ONLINE COMMUNITY

Appropriate people and quality information are the hallmarks of the right online community for your needs. It seems that almost every day we hear of a new resource designed to help users search for mailing lists and newsgroups. (See chapter 7 for more details.) Finding relevant online communities is obviously important and necessary, but is only half of the battle. You'll also want to determine which of those communities are actually *appropriate*. Posting to an inappropriate community will simply be a waste of your time and that community's time.

So what's an appropriate community? Ideally, it should fit the following criteria:

- *traffic levels shouldn't be too high:* Your query is competing with all the other queries posted to that community. Will anyone even notice your posting if it's just one of one hundred? Or even thirty? A good rule of thumb is to post to communities which average a dozen postings per day. At the

other extreme, some communities are defunct and therefore make no postings. Does it make sense to post to such a group? Surprisingly, yes—there may actually be a fair number of “lurkers” still subscribing; they may be quite happy to help you, because your query may be interesting enough to reinvigorate their community’s discussion.

- *the community’s topic should be as narrow and specific as possible:* Let’s say your query has something to do with Welsh history, and your choices of online communities include ones that deal with Welsh history and British history. While it may be tempting to post to both, the British online history community probably has higher traffic levels and fewer Welsh history experts than the Welsh history community. And the folks who do happen to subscribe to both communities will come across your posting twice, which might annoy some. So at least start by posting to the Welsh community, and if you have no luck there, come back to the British community, mention your lack of luck with the other group, and ask there.
- *the community should be supportive of questions:* Spend a few days “lurking” or listening in on the discussion that goes on in a given online community. Do members “flame”

(send derogatory or angry messages) the folks asking questions? If they do, it's probably not worth bothering to post your question. Do they often mention a useful FAQ (a document containing answers to Frequently Asked Questions)? If they do, you ought to check that before asking your question. Do they seem to favor one type of question over another? If so, emulate the former. In general, your common sense will be your best guide here.

- *the community should be capable of assisting with questions:* Do the answers to other folks' queries seem to be helpful? Do the discussants generally seem competent, or do they come off as uninformed or just plain reckless in their answers? You may find that, based on the limited searching you have already done, you have become *the* expert on your area of interest relative to the folks in the online community.

COMMON TOOLS FOR ONLINE COMMUNITIES

If you're new to Internet communities, you'll want to understand a bit about their underlying technologies and their relative advantages and disadvantages. Here are few things you should know regarding the major tools for using online communities.

Mailing lists and Usenet newsgroups cover a limitless number of topics. Both types of tools are free to “subscribers” and are fairly easy to use; therefore, it’s not surprising how popular they are. You’ll find a lot of variety in both mailing lists and newsgroups: levels of discussion vary from highly scholarly or serious to completely sophomoric and meaningless; community spirit can range from suffocatingly warm-and-fuzzy to supportive to indifferent to downright nasty; and traffic volumes may range from one posting per month to one hundred per day. This wide variety is due to a number of factors, including the nature of the topic, its audience, the age of the mailing list or newsgroup, and whether its postings are “moderated” or controlled by an individual who has been entrusted with this responsibility. Generally, the postings you’ll find on mailing lists tend to be informal in tone; questions, answers, group discussions and arguments prevail, although you’ll also encounter more officious postings, such as conference announcements and press releases.

Electronic Mailing Lists

- *how they work:* Commonly known as “Listservs,” mailing lists are fueled by plain old electronic mail. Mailing list programs maintain lists of subscribers and their e-mail addresses; each mailing list has its own e-mail address, and

when someone sends a message to that address, all the subscribers receive a copy of the posting. Although you may not realize that you're interacting with mailing list programs, it's helpful to recognize a few of the popular "brand names": Listserv, Mailserv, Majordomo, and Listproc are all a little different, but basically do the same things. E-mail is used to subscribe and unsubscribe to a mailing list, to customize one's subscription to a mailing list, and to post and receive mailing list postings. Every posting from a mailing list will end up in your electronic mailbox, along with all your other mail. There are about two to three thousand open mailing lists available today.

- *benefits:* Due to their reliance on widely accepted and common electronic mail technologies, mailing lists are easy to use; if you can use e-mail, you can use a mailing list. Because many of the mailing list technologies come directly from academia, participants are more likely to be "serious academics." Therefore, discussion levels are usually a little more serious than those found on Usenet newsgroups, and it's more likely that a mailing list is moderated or filtered. Mailing list software programs generally provide for

archiving their postings, so you can often search for information that may have been posted months or years ago.

- *disadvantages*: It can be intrusive to find mail addressed to a group mixed in with the personal mail in your mailbox. It can be really intrusive to find 50 or 100 of these postings in your mailbox some morning, especially if the topic of discussion isn't your cup of tea. As a solution, some mailing lists can be set to combine each day's worth of postings into one long message called a "digest" that gets mailed once daily. However, digests are less interactive and reduce the timeliness of receiving postings to once per day. The interface and commands for doing anything aside from receiving and making mailing postings (e.g., searching an archive or setting your subscription to "digest") are quite awkward.

Usenet Newsgroups

- *how they work*: Much like individual mailing lists, each Usenet newsgroup covers a specific topic. Unlike mailing lists, newsgroups require special software, called "newsreader," to be accessed. So you'll need to actively access Usenet, as opposed to passively receiving e-mailed postings from mailing lists. Newsreaders come in many

varieties which are generally geared toward specific computer platforms, including Trumpet for the Windows environment, Nuntius for Macintoshes, and rn, trn, and tin for UNIX computers. Using your newsreader software, you can subscribe to, view, and post to specific newsgroups. When you access a newsgroup, you'll usually first see an index of all the postings submitted since you last checked. You'll be able to select the specific posting you want to read and easily ignore the others. Some newsreaders also allow you to view a related subset of a newsgroup's postings called "threads"; monitoring an individual thread is akin to listening in on one conversation at a cocktail party and ignoring the others in the room. Depending on the policies of your Internet service provider, only the most recent one or two weeks Usenet newsgroups are archived, so if you don't check your news for a period longer than that, you might miss out on some postings.

- *benefits:* Newsreaders allow you to sift through many postings in a single session without cluttering your electronic mailbox. Additionally, threaded newsreaders enable you to keep up with the interesting discussions going on in a newsgroup while easily ignoring the others. It's

easier to determine the topics of newsgroups than with mailing lists, as Usenet follows a fairly standard convention for naming newsgroups.

- *disadvantages*: Using a newsreader requires you to set up, access, and master yet another piece of software, unlike mailing lists (assuming you're already using e-mail software). You'll also find that the levels of traffic and quality of discussion on newsgroups tends to vary more widely than in mailing lists.

HOW TO ASK YOUR QUESTIONS: DO'S AND DON'TS

Perhaps your biggest challenge lies in getting someone to answer your question. If you come off as an Internet "newbie," or as someone with no sense of the culture of the specific online community, you're likely to be ignored. If you don't follow some basic rules of netiquette, you might be laughed at or flamed. And if you don't time your posting well, many members of the online community may never even notice that you submitted a posting. Following are some common sense do's and don'ts to help you avoid some of the pitfalls along the path to successful queries.

- *do keep your message brief*: We live in times of short attention spans; long postings are simply fodder for delete keys.

- *do identify yourself:* Many ignore all postings from anonymous or pseudonymous names. Use your real name, and, if you have a title that's short and not too officious, add that too. If you are a college student, it's not a bad idea to list your institution, but *never* say that you are a student. Many will assume you're looking for homework help.
- *do state where else you are posting your request:* This is good Internet etiquette, allowing readers who may chance upon your posting a second or third time to easily ignore it.
- *do state your goals:* People will be more likely to help you if you give them a little context for your query; if you can, let them know why you're looking for the information, how you'll use it, and who will benefit from it.
- *do tell them what you already know:* It's important to show that you've done at least some of your homework, so some quick and dirty searching before you post is in order. Besides, you don't really want to get 20 responses describing the obvious or popular resources. You want to know about the resources that are hard to find or that aren't up and running just yet.
- *do ask for the addresses of knowledgeable people:* Finding and befriending a few experts out there will make your life

much easier. And having a referral (“so-and-so from such-and-such mailing list gave me your name and suggested that I contact you”) will go a long way to break down the expert’s defenses.

- *don’t ever announce that you’re a novice in the area:* Doing so will also reduce the likelihood of a response. And if you do receive a response that isn’t clear to you, ask the individual poster for clarification, or show the message to a local expert or friend to see if they can offer an explanation.
- *don’t use long and silly sigfiles:* You should project a serious image for yourself and your query, so including a large Bart Simpson graphic in your sigfile won’t help your cause.
- *don’t send your posting out at night, during the weekend, or at the end of the week:* Timing is important, and if you want to do anything to prevent your posting from being one of a batch that came in over the weekend or the night before. These batches are less likely to receive as close attention as would a single posting.
- *do be prepared to repeat your request periodically:* Sometimes you simply won’t get any responses no matter what you do. Consider making your preliminary results

available so that the community can see that you're actually working on it. This will also provide them with another chance to give you feedback.

This last point recalls our initial discussion about the two-way nature of communities. If you are extensively researching a topic, providing a summary of the results of your search can be a great enticement for members of an online community to respond and help you. As they are already Internet users, they understand how difficult it is to find relevant, useful information. If you portray yourself as one willing to do this work, you will find much more interest (and general encouragement) than if you had simply asked a question without offering up your results.

SUMMARY

The Internet is going to continue to grow at an amazing rate for some time to come. This growth will mean two things:

- More and more information will be available on the Internet; therefore, the automated tools for searching (e.g., Lycos, Yahoo, Webcrawler) will become less and less effective at separating the wheat from the chaff.
- Subsequently, more and more queries will be posted to online communities. Your posting will therefore need to stand out as much as possible from the rest.

We hope that this chapter demonstrates the value of the expertise found in online communities, and helps you to formulate queries effective at unlocking that expertise.

Target text I:

Rosenfeld, Louis B. 1996. "Online communities as tools for research and reference." In *The Internet Searcher's Handbook: Locating Information, People, and Software*. Edited by Joseph Janes, Peter Morville & Louis B. Rosenfeld, pp. 51-59. London & New York: Neal-Schuman Publishers, Inc.

المجموعات المنخرطة بالشبكة كأداة للبحث والإستشارة

(من تأليف لويس رزنفيلد)

الجماعات بصفة عامة: طريق ذو اتجاهين

من بين الأسباب التي تيسر تكوين جماعة ما هي عندما يكتشف بعض أفرادها أنهم يهتمون بنفس المواضيع كالجغرافيا أو أي شيء آخر يتقاسمون. وما هذا إلا جزء من هذه الصورة. فالجماعة يمكن مقارنتها بمصرف. بإمكان أعضائها أن يسحبوا النقود، كما أن عليهم أيضا أن يدعوا المال في حساباتهم. فمثلا إذا رغبت أن تشارك الجيران في حي ما للاستفادة من عدة مزايا كأن يتعرف عليك أفرادها ويسلموا عليك وأنت تسير في الشارع أو تطلب من أحدهم أن يطعم قطنتك أثناء سفرك. كما أنه من المحتمل أن يطلب منك جارك المسن أن تقص عشب حديقته أو أن تحرص الأطفال خلال فترة لعبهم. إذن يتطلب الإنتماء إلى جماعة ما الأخذ والعطاء.

تعتبر المجموعات ذات الإهتمام المشترك أمرا رائعا وقد يكونوا كنزا لا يجارى من المعلومات. لكن المجموعات كثيرا ما يظل أفرادها أشخاصا لا يمكنك الإعتماد عليهم ولا الإتكال عليهم. فأفضل طريقة لمعرفة مدى جدية مجموعة ما منخرطة في الشبكة هي أن تظهر رغبتك في المساهمة بالبحث وأيضا في تلقي المعلومات، وسيطلعك هذا الفصل ويفسر لك المبادئ الأساسية للجماعات المنخرطة في الشبكة وكيفية استعمالها للاستفادة من المعلومات المتوفرة لديها.

المجموعات المنخرطة بالشبكة

تتكون المجموعات ذات الإهتمام المشترك من مجموعة أفراد يتبادلون المداخلات في موضوع يهمهم وذلك باستعمال تكنولوجيا الإعلاميات. وقد تتكون مجموعة من المنخرطين في الشبكة من فردين أو عدة آلاف من الأشخاص. فأى خطاب يرسله فرد ما من المجموعة يتلقاه الجميع. وبصيغة أخرى فعندما يرسل شخص ما خطابا، يتمكن كل الأعضاء الآخرين المنخرطين من التوصل والإطلاع على تلك الرسالة. وعلى خلاف مفهومنا للمجموعة العادية، تتركز اهتمامات المجموعات المنخرطة في الشبكة على موضوع معين بغض النظر عن مكان إقامة المنخرط. فقد تهتم مجموعة منخرطة في الشبكة بالطب البديل أو المسرح اليهودي أو بفوائد السكن في مدينة سان

فرانسييسكو. وفي الواقع فأني موضوع يسترعي بانتباه أكثر من فرد واحد على وجه الأرض فهو جدير بتخصيص جماعة له. وهناك تكنولوجيات متنوعة للإعلاميات بإمكان أي مجموعة أن تستعملها. وتعد قوائم البريد الإلكتروني (والتي تعرف عادة باسم "لستسورفز") ومجموعات ذات الاهتمام المشترك التي تستعمل برنامج يوزنيت، والمشار إليها أسفله بعنوان فرعي "الأدوات التي تعتاد استعمالها المجموعات المنخرطة بالشبكة"، من بين أكثر البرامج التي يقبل عليها المنخرطون.

لماذا نحن بحاجة للانخراط في مجموعة بالشبكة؟

يصف هذا الكتاب الوسائط العديدة للبحث كالمكتبات الافتراضية والأدلة والفهارس بما في ذلك المجموعات المنخرطة بالشبكة. وكل هذه الوسائط قد تكون مفيدة أحيانا وعديمة الجدوى أحيانا أخرى. ولا تكفي وسيلة واحدة من هذه الوسائل للحصول على المعلومات المرغوب فيها. وبالطبع تختلف المجموعات المنخرطة بالشبكة قليلا عن الوسائل الأخرى لأن الوسيلة الأولى تتطلب من المنخرط التفاعل المتبادل مع المستعملين الآخرين للشبكة الدولية للمعلومات لجمع ما يرغب فيه المنخرط من المعلومات. وتأخذ هذه الوسيلة من التفاعل المتبادل وقتا طويلا. فينبغي أولا البحث عن مجموعة مناسبة منخرطة في الشبكة ثم التعرف على أسلوبها وأخيرا طرح سؤال

عليها. ومن المحتمل أن تحصل على التو على رد كما أنه من الممكن أيضا أن لا يجيبك أي أحد من أعضائها. وقد تطلب منهم توضيحات بخصوص رد توصلت به. وهذا يعني أنه ينبغي عليك أن تعيد طرح السؤال بأسلوب آخر. إذن فهل المنخرط مجبر على إزعاج نفسه إلى هذه الدرجة علما أن هذه الوسيلة قد تأخذ منه وقتا طويلا؟ لا ينبغي للمنخرط أن ينسى الجهد المطلوب قصد التواصل وما قد يترتب عليه من سوء فهم. فقد تتعطل عملية التواصل وقد تفشل أحيانا أخرى كما هو الحال عليه بالنسبة لأي حوار بين عدة أطراف. وعند طرح سؤال على مجموعة منخرطة في الشبكة، على المساهم أن يأخذ حذره كي لا يستنتج من تدخله أشياء أخرى غير مقصودة. وحتى لو اشتد احتياط المنخرط أثناء إرسال تدخله، فقد لا يولي أي أحد الإنتباه إليه وخصوصا إذا كان عدد المداخلات كثيرا.

فما الهدف إذن من اللجوء إلى المجموعات المنخرطة بالشبكة للحصول على المعلومات؟ لأن الإنسان يعد بدون شك أفضل وسيلة لفرز المعلومات. فستجد في كثير من الأحيان مساعدة من قبل المنخرطين أكثر مما ستجده إذا ما استعملت وسيلة أخرى والتي غالبا ما تكون واسطة آلية. فمثلا يتلقى المرء يوميا أخبارا عن طريق وسائل متعددة من بينها الجرائد والكتب والإذاعة والأصدقاء والتلفزيون والمارة من

الناس وحتى في الأحلام. ولا يوجد حتى الآن أي برنامج للحاسوب يستطيع أن يساير كل هذه الوسائط. خلافا لذلك بإمكان العديد من المنخرطين في قوائم البريد الإلكتروني الإستحضار على الفور معلومات من كل هذه المصادر أو إرشادك إلى جواب مهما كانت مداخلاتهم متفككة.

وبالتالي سيستطيع المنخرطون فهمك وسيدركون سياق المعلومة التي ترغب بالحصول عليها. سيردون عليك بطريقة مختلفة إذا أخبرتهم على أنك أستاذ بكلية وأنك لست بطفل في التاسعة من عمره. وسيتمكنون أيضا من إزالة الغموض الذي قد يشوب سؤالك. وعلى النقيض من أغلبية البرامج الخاصة بالحاسوب، سوف يدرك المنخرطون أنك تبحث عن إحصائيات لرام في لعبة البزبول وليس إيريا للماء إذ أن كلمة "بيتشر" ذات معنيين مغايرين. فالناس بطبعهم يفرحون في غالب الأحيان عندما يساعدوا بعضهم البعض. وإذا ما طرحت سؤالك بصيغة واضحة، سيعتبر أعضاء المجموعة المنخرطة في الشبكة ذلك تحديا ممتعا ومشوقا خلال بحثهم والإجابة على استفسارك. ونتمنى أن يزودك هذا الفصل بمزيد من المعلومات لفهم المجموعات المنخرطة في الشبكة. وأن يساعدك على طرح أسئلتك "بطريقة مناسبة".

متى تلتجئ إلى المجموعات المنخرطة بالشبكة؟

لا تعتبر المجموعات المنخرطة بالشبكة وسيلة مناسبة للإجابة على أسئلة سريعة وخاصة. سيعد ذلك إزعاجاً للمنخرطين إذا ما طرحت سؤالاً من الأفضل أن تبحث عن جوابه بنفسك لأن ذلك لن يستغرق منك سوى بضع دقائق. إضافة إلى ذلك فمن يضمن لك أن أفراد المجموعة سيجيبون على التو على سؤالك؟ اعتمد على المجموعات المنخرطة بالشبكة إذا صعبت عليك فعلاً مسألة ما، أو إذا أردت أن تتجز بحثاً ممتازاً ومعمق في موضوع ما، أو إذا لم تكن ترغب في الحصول على جواب فوري. في الفقرات التالية ستجد بعض المبادئ المجربة التي ينبغي عليك أن تتذكرها عندما تنوي اللجوء إلى مجموعة منخرطة بالشبكة. اطلب استفساراً من مجموعة من المنخرطين عندما:

- لا تكن في عجلة من أمرك بالحصول على جواب: كما أشرنا إليه أعلاه فقد تحتاج إلى وقت طويل لإيجاد مجموعة مناسبة من المنخرطين في الشبكة، وطرح سؤالك عليهم بصيغة واضحة، ومن المحتمل جداً أنك لن تتوصل بأية إجابة.

• *تصعب عليك فعلا مسألة ما: إذا أشرت إلى مجموعة من المنخرطين على أنك حاولت بنفسك البحث عن الجواب دون نتيجة، سيستقطب ذكر المجهود الذي قمت به انتباه المنخرطين وسيعملون على مساعدتك.*

• *تحتاج إلى القيام ببحث شامل ولا تريد أن تهمل أي مرجع كيفما كان نوعه: فقد تبحث في كل الفهارس والمكتبات الافتراضية والأدلة المتوفرة دون أن تجد مصدرا يكون قد اطلع عليه بعض المنخرطين. إضافة إلى ذلك، قد يدلك شخص مطلع على مصادر مناسبة مازال في طور الإنجاز أو التي ستخرج إلى الأسواق في القريب.*

• *تتمنى الحصول على كم وافر من المعلومات تصف لك مختلف المصادر: فبينما سيطلعك محرك البحث ياهو على أرشيف رائع لكلمات أغاني شعبية، فسوف لن يخبرك منخرط ما على مدى تغطية ذلك المصدر لكل الأغاني فحسب بل سيضيف أيضا على أن ذلك المصدر لم يزره أي منخرط خلال الشهور الأربعة الماضية.*

• *تتمنى أن تحصل على قسط وافي من المعلومات ستعطيك فكرة واضحة عن ذلك المصدر: سينصحك المنخرطون بتجنب مصدر رديء وسيصفون لك في بضعة كلمات مصدرا آخر. وإذا ما حصلت على ردود كثيرة، فيعني ذلك أنك قد قمت "باستطلاع للرأي". وإذا قارنت الأجوبة ستستخلص العبر من ذلك.*

• يكون الغرض من بحثك عرض نتائجه على جمهور عريض: اخبر المنخرطين في

ثناء سؤالك على أن نتائج بحثك ستكون في نهاية المطاف معروضة على العموم.

وستعتبر مجموعة المنخرطين ذلك أمرا محمودا إذا طلبت منهم مساعدتك لأنهم

سيستفيدون من بحثك وجهدك في نهاية المطاف.

ما هي الميزات التي ينبغي أن تتوفر في مجموعة منخرطة بالشبكة؟

من بين السمات المميزة لمجموعة منخرطة بالشبكة تقي بأغراضك هي أن يكون

أفرادها يتشاطروت نفس الإنشغالات وأن تكون معلوماتهم جيدة. يطلع في السوق كل

يوم تقريبا وسائط جديدة مصممة لمساعدة المنخرطين في إيجاد قوائم للبريد

الإلكتروني وأيضا المجموعات ذات الإهتمام المشترك. فالمشكلة لا تكمن فقط في

إيجاد مجموعة مناسبة من المنخرطين بالشبكة فحسب. فمن البديهي أن يعد مثل هذا

الأمر مهما وضروريا. لكن يتطلب من المنخرط أن يحدد أيضا أي هذه المجموعات

ستكون "مناسبة" له. فإذا ما أرسلت خطابا ما إلى مجموعة لا يهتم أعضاؤها

بموضوعك فقد تضيع وقتك ووقتهم. فماذا نعني إذن بمجموعة مناسبة؟ من المحبب

أن تتوفر مثل هذه المجموعة على المزايا التالية:

• لا ينبغي أن يكون عدد المدخلات فيها كثيرا: اعتبر أن كل استفسار طرح على مجموعة ما فهو منافس من قبل رسائل أخرى بحيث أن كل واحد منها ينتظر ردا عليه. فهل سيبرز سؤالك للعيان إذا كان من بين مئات أو حتى العشرات من الأسئلة الأخرى؟ أنصحك وذلك بحكم تجربتي، بعرض سؤالك على مجموعة يكون معدل الإستفسارات فيها لا يتعدى اثنا عشر سؤالاً في اليوم. وهناك أيضا من المجموعات من لا تتوصل بتاتا بأي سؤال. فهل من فائدة من طرح استفسار على مثل هذه المجموعة؟ قد أفاجئك بالإجابة بنعم. فمن المحتمل جدا أن يكون بعض المنخرطين لا يزالوا يزورون مثل هذا الموقع. وقد يسعدون بالرد عليك لأن سؤالك شيق وربما سينشط من جديد الحوار بين أعضاء هذه المجموعة.

• من الأفضل أن يكون الموضوع الذي يربط بين أعضاء المجموعة محددا ودقيقا قدر الإمكان: لنفرض على أن سؤالك يتعلق بتاريخ منطقة ويلز وأن اختيارك وقع على مجموعتين واحد منها يهتم بتاريخ ويلو والثاني يهتم بتاريخ بريطانيا. فقد يكون الأمر مغريا بطرح السؤال على المجموعتين. ومن المحتمل أن تكون المجموعة المهتمة بتاريخ بريطانيا تتوصل بأسئلة كثيرة، وأنها تتوفر على عدد قليل من الأخصائيين بتاريخ ويلز عكس المجموعة المخصصة لتاريخ ويلز. وإذا ما طرحت سؤالك على

المجموعتين معا، فقد يزعج ذلك بعض أعضائها المنخرطين فيهما معا عندما يطلعون على سؤالك في كلا الموقعين. فأرسل أولا بسؤالك إلى المجموعة المخصصة لتاريخ ويلز. وإذا لم تحصل على رد، أرسله إلى المجموعة المهمة بتاريخ بريطانيا مع الإشارة على أنك لم تتوصل برد من مجموعة ويلز.

• من المطلوب أن تكون المجموعة لا تنفر من عرض الأسئلة عليها: زر لبضعة أيام موقع مجموعة ما واطلع على نوعية المناقشات الدائرة بها. ولاحظ هل يثور غضبا أعضاؤها عندما تطرح الأسئلة عليهم حتى يشرعوا بإرسال ردود مشينة وأخرى تدل على غضبهم؟ فمن الأفضل ألا ترسل خطابا إلى مثل هذه المجموعة إذا ما استتجت من ردودها على أنها لا تتقبل الأسئلة. وهل تتوفر المجموعة أيضا على موقع تجيب فيه على الأسئلة المطروحة بصفة مكررة واعتيادية؟ فعليك أولا قبل كل شيء الإطلاع عليها قبل أن تطرح سؤالك. وهل يفضل أعضاؤها نوعا معينا من الأسئلة دون سواها؟ إذا كان الأمر كذلك، فعليك بمحاكاة مثل تلك الأسئلة. وبصفة عامة، اعتمد على حسك وتجربتك الشخصية.

• من الأفضل أن تكون المجموعة قادرة على الرد على الأسئلة: هل استتجت من الأجوبة التي أرسلت على أنها ستفيد السائل؟ وهل تستنتج من المحاورين على أنهم

أشخاصاً أكفاء، أم على أنهم أشخاصاً لا يفقهون شيئاً، أم على أنهم متهورون في أجوبتهم؟ فبعد بحث مدقق، ستشعر على أنك أصبحت تتقن البحث في المجال الذي يخصك مقارنة مع بقية أعضاء المجموعة المنخرطة بالشبكة التي زرتها.

الأدوات التي تعتاد استعمالها المجموعات المنخرطة بالشبكة:

إذا كنت ستستعمل المجموعات المنخرطة بالشبكة الدولية للمعلومات لأول مرة، ينبغي عليك أن تتعرف على التكنولوجيا التي تستعملها وعلى مزايا ومساوئ البعض منها. وسأخبرك الآن ببعض الأشياء التي ينبغي عليك أن تتعرف عليها تخص أهم الأدوات التي تستعملها المجموعات المنخرطة بالشبكة.

تغطي قوائم البريد الإلكتروني والمجموعات ذات الاهتمام المشترك لنظام يوزنيت عدداً لا حصر له من المواضيع. فلا يدفع "المنخرطون" أي مقابل عندما يستعملون هاتين الوسيلتين اللتين تتمتعان بشعبية كبيرة. وتتنوع المواضيع التي يتطرق لها المستعملون لقوائم البريد الإلكتروني والمجموعات ذات الاهتمام المشترك. وقد تغطي مواضيع أكاديمية جادة وشديدة التخصص وأخرى عادية وبسيطة للغاية. وقد يختلف الجو السائد في المجموعات من الشيق والمساند إلى الرديء. وقد يتراوح عدد المداخلات فيها من واحد كل شهر إلى المئات في اليوم. ويرجع الأمر في ذلك إلى

عدة عوامل من بينها طبيعة الموضوع والمساهمين فيه، وتاريخ إنشاء قائمة البريد الإلكتروني أو المجموعة ذات الإهتمام المشترك، وما إذا كان الموقع يتم "تهئية" المداخلات به أو مراقبتها من قبل رقيب يتولى هذه المهمة. ففي غالب الأحيان ما يكون أسلوب المداخلات عامياً. ويسود بمثل هذه المواقع طرح الأسئلة وانتظار الأجوبة عليها، والنقاش الجماعي والاختلاف فيه. إضافة إلى ذلك، ستجد مداخلات غير مرغوب فيها كالإعلان عن تواريخ المؤتمرات والبلاغات الصحفية.

قوائم البريد الإلكتروني:

- كيف تشتغل: تمتلئ القوائم، التي تعرف عادة باسم "لستسورفز"، برسائل من البريد الإلكتروني. وتحفظ قوائم البريد الإلكتروني بأسماء المنخرطين وعناوين بريدهم الإلكتروني. وتتوفر كل لائحة عناوين على عنوان لبريد إلكتروني خاص بها. وعندما يرسل شخص معين رسالة إلكترونية إلى هذا العنوان، يتوصل كل المنخرطين بالموقع بنفس الرسالة. وعلى الرغم من أنك قد لا تعلم على أنك تتفاعل مع برامج قوائم البريد الإلكتروني، إلا أنه من المستحسن أن تعرف بعض أسماء "العلامات التجارية" الأكثر رواجاً. تختلف قليلاً برامج لستسورفز ومايلسورف ومجرودمو ولستبروك، لكنها تقوم بنفس الوظائف. ويستعمل المنخرط البريد الإلكتروني

للاشتراك أو توقيف الإنخراط في قائمة من العناوين، وتعديل انخراط حسب متطلبات الشخص في قائمة عناوين، وإرسال والتوصل بالرسائل المبعوثة إلى القائمة. وتحفظ كل الرسائل في صندوق بريدك الإلكتروني مع كل الرسائل الأخرى الخاصة بك فقط. وحتى الآن يقدر عدد قوائم البريد الإلكتروني ما بين ألفين إلى ثلاثة آلاف قائمة مفتوحة.

- *المزاييا:* من السهل استعمال قوائم البريد الإلكتروني لأنها تعتمد على تكنولوجيات البريد الإلكتروني الأكثر تداولاً وشيوعاً. وبإمكانك استعمال قوائم البريد الإلكتروني إذا كنت تعرف كيفية استعمال البريد الإلكتروني العادي. وتأتي أغلب تكنولوجيات قوائم البريد الإلكتروني مباشرة من الجامعيين. لذلك فمن المحتمل جداً أن يكون المستعملون أساتذة "جامعيين جادين". وبالتالي يكون مستوى المداخلات مرتفعاً على ما هو متداول في مجموعات ذات الإهتمام المشترك لنظام يوزنيت. ومن الأرجح جداً أن تكون قائمة البريد الإلكتروني مهدأة أو مراقبة. وتوفر برامج الحاسوب لقوائم البريد الإلكتروني عموماً على وسائل لأرشفة المداخلات مما يمكنك في غالب الأحيان من البحث عن معلومات قد أرسلت في الشهور أو حتى في السنوات الماضية.

• *المساوي:* قد يعتبر بعض المنخرطين الأمر مزعجا عندما يجدون بريدهم الإلكتروني الخاص بهم ممزوجا ببريد موجه لمجموعة من المنخرطين. وقد يقلق المنخرط عندما يجد في يوم من الأيام خمسين أو مائة من الرسائل في صندوق بريده وخصوصا عندما لا يعنيك موضوع النقاش. ولتفادي هذه المشكلة بإمكان بعض قوائم البريد الإلكتروني أن توفر خدمة تتمثل في دمج كل المداخلات اليومية وإرسالها يوميا لك على شكل رسالة مطولة تسمى "الملخص". وتعد مثل هذه الملخصات أقل تفاعلية، وتحد أيضا من الوقت المستغرق في قراءة المداخلات وتلخصها في قراءة واحدة باليوم. وتعد تكنولوجيا تشغيل النظام، ولوحة المفاتيح لإعطاء التعليمات للحاسوب، علاوة على استقبال وإرسال مداخلات من قائمة للبريد الإلكتروني (على سبيل المثال، بحث أرشيف أو محاولة الإنخراط بنظام "الملخص") معقدة نسبيا.

المجموعات ذات الإهتمام المشترك لنظام يوزنيت:

• *كيف تشتغل:* تشبه قوائم البريد الإلكتروني الفردية المجموعات ذات الإهتمام المشترك ليوزنيت. لأن كل مجموعة تختص بموضوع واحد. وعلى خلاف قوائم البريد الإلكتروني، تحتاج المجموعات ذات الإهتمام المشترك إلى استخدام برنامج خاص يسمى "قارئ الأخبار". ويحتاج هذا الأمر من المنخرط استعمال نظام يوزنيت

عوض استقبال الرسائل الإلكترونية من قوائم البريد الإلكتروني فحسب. وهناك عدة أنواع من قراء الأخبار والتي تنفرد أنظمة اشتغالها مع حاسوب معين بما في ذلك نظام ترامبيت لوندوز، ونظام نانتيوس لماكنطوش، و"راء نون" و"تاء راء نون" و"تاء ياء نون" لحواسيب يونكس. وعندما تستعمل برامج قارئ الأخبار بإمكانك الإنخراط، وقراءة، وإرسال مداخلات إلى مجموعة معينة ذات اهتمام مشترك. وعندما تلج موقع مجموعة ما ستجد أولا فهرسا لجميع المداخلات المرسلة منذ آخر مرة ولجت فيها الموقع. وتستطيع اختيار مداخلة معينة تود قراءتها كما أنه بإمكانك تجاهل المداخلات المتبقية بسهولة. وتسمح لك أيضا بعض برامج قارئ الأخبار من الإطلاع على مداخلات فرعية أخرى بمجموعة ما والمعروفة باسم "الخيوط." وتشبه قراءة خيط فرعي معين الإستماع إلى حوار ما في حفلة صاخبة مع التمكن في نفس الوقت من تجاهل كلام الأشخاص الآخرين في نفس الغرفة. ولكل مزود لخدمة الشبكة الدولية للمعلومات سياسته في الأرشفة. فلا تأرشف المجموعات ذات الإهتمام المشترك لنظام يوزنيت سوى آخر المداخلات التي أرسلت في غضون الأسبوعين الأخيرين. وإذا لم تطلع عليها لمدة تتعدى ذلك الوقت، فمن المحتمل جدا أن تفوتك بعض هذه الداخلات.

• *المزايا:* يمكنك قارئ الأخبار من إختيار من بين عدد كبير من المداخلات في جلسة واحدة دون أن تتراكم في صندوق بريدك الإلكتروني. إضافة لذلك، يمكنك قارئ الأخبار من متابعة خيط واحد لأكثر المناقشات إثارة مع تجاهل في نفس الوقت المداخلات الأخرى. ويسهل تحديد مواضيع المجموعات ذات الإهتمام المشترك على عكس قوائم البريد الإلكتروني لأن يوزنيت تتبع طريقة موحدة وعامة في تسمية المجموعات ذات الإهتمام المشترك.

• *المساوئ:* يتطلب استعمال قارئ الأخبار تركيب، وولوج، والتمكن من تشغيل برنامج حاسوب آخر خلافا لقوائم البريد الإلكتروني (إذا ما اعتبرنا على أنك قد استعملت من قبل برامج البريد الإلكتروني). وستستنتج أيضا على أن كثرة ونوعية المناقشات الدائرة بين أعضاء المجموعات ذات الإهتمام المشترك تميل إلى التنوع أكثر مما هو متوفر في قوائم البريد الإلكتروني.

كيف تطرح السؤال؟ ما الذي ينبغي عليك فعله وما الذي ينبغي عليك تجنبه؟

من بين أكبر التحديات التي ستواجهه هي محاولتك جلب انتباه المنخرطين للرد على سؤالك. إذا ما شعر المنخرطون على أنك شخصا يستعمل الشبكة الدولية للمعلومات لأول مرة، أو إذا لم تكن متمكنا من أسلوب مجموعة معينة منخرطة بالشبكة، فمن

المحتمل جدا أن يتجاهل أعضاؤها سؤالك. وإذا لم تلتزم بأخلاقيات الشبكة فقد يسخر منك المنخرطون، أو يسخطوا عليك. وإذا ما أرسلت بمداخلة في وقت غير مناسب فلن تسترعي انتباه عدد كبير من أعضاء المجموعة. ستجد في أسفله بعض القواعد التي ينبغي عليك اتباعها إذا أردت أن تتجنب الهفوات وأن تتوصل بأجوبة على أسئلتك.

- *اجعل رسالتك قصيرة:* فنحن نعيش الآن في عصر لا ينتبه المرء فيه لفترات طويلة. وعليه تكون الرسائل الطويلة عرضة للحذف من قبل المنخرطين.
- *عرف بنفسك:* لا ينتبه أغلب المنخرطين إلى الرسائل المجهولة الإسم أو التي استعمل فيها اسما مستعارا. ننصحك باستعمال اسمك الحقيقي والإضافة إليه لقبك إذا كان قصيرا وغير سلطوي النبرة. وإذا كنت طالبا جامعيًا، أذكر اسم الجامعة التي تنتمي إليها مع عدم الذكر على الإطلاق أنك طالب. لأن ذلك سيدفع الناس بالإعتقاد أنك تبحث عن من يكن لك عونًا لإنجاز واجباتك المدرسية.

- *أشر إلى المواقع الأخرى التي أرسلت إليها طلبك:* يعد ذلك من الآداب الجيدة لإستعمال الشبكة الدولية للمعلومات. ولأن ذلك سيسمح للقارئ الذي يصادف سؤالك بمواقع أخرى بأن يتجاهله.

• حدد أهدافك: سيسطيع الناس مساعدتك إذا ما ذكرت لهم معلومات إضافية عن

الغرض من سؤالك هذا. وإذا أمكن ذلك أخبرهم لماذا تبحث على هذه المعلومات،

وكيف ستستعملها، ومن المستفيد منها.

• أخبرهم بما تعرفه عن موضوعك: من المهم أن تبين لهم على أنك قد قمت بمجهود

للبحث عن أجوبة لسؤالك. لذلك ننصحك بالقيام ببحث سريع وعشوائي قبل أن ترسل

سؤالك. إضافة إلى ذلك، فأنت بغنى عن التوصل بعشرات من الأجوبة تصف لك

المصادر الأكثر استعمالاً ولوجاً. فأنت بحاجة إلى مصادر يصعب الولوج إليها،

والى التي لم تصدر بعد.

• اطلب عناوين الأخصائيين: إذا ما تعرفت وصاحبت بعض الأخصائيين ستستفيد من

تجربتهم. وسيسهل التعرف على أخصائي والاستفادة من خبرته إذا ما أخبرته على

أن فلانا اسمه كذا في قائمة بريد كذا هو الذي أعطاك اسمه واقترح عليك الإتصال به.

• لا تعلن أبداً على أنك لا تفقه شيئاً في المجال الذي تبحث فيه: إذا قمت بذلك فمن

المحتمل أن لا تتوصل بأي رد. وإذا توصلت برد غير واضح، اطلب من صاحبه

المزيد من الإستفسارات، أو اعرض الرسالة على خبير مقرب أو صديق وحاول أن

تحصل منهما على تفسير إضافي.

• لا ترسل ملفا طويلا وسخيفا مصحوبا بصورة: ينبغي عليك أن تظهر جديتك في

طرح السؤال. ومن الأفضل عدم إقحام مثلا صورة لبارت سمسون في ملفك.

• لا ترسل بسؤالك أثناء الليل أو خلال عطلة نهاية الأسبوع: لأن البحث عن الوقت

المناسب أمر مهم جدا. عليك أن تتجنب إرسال سؤالك في نفس الوقت الذي يصل فيه

إلى الموقع دفعات كثيرة من الرسائل في عطلة نهاية الأسبوع أو خلال الليلة السابقة.

فمن المحتمل جدا أن لا تسترعي هذه الدفعات من الأسئلة بالإهتمام مقارنة مع رسالة

واحدة نشرت في وقت لا يكثر فيه الطلب عن الأجوبة.

• كن مستعدا لإعادة طرح سؤالك بصفة دورية: لن تتوصل في بعض الأحيان بأي

رد مهما فعلت. أرسل النتائج الأولية لبحثك كي تخبر مجموعة المنخرطين في الشبكة

على أنك مستمر في بحثك. وقد تكون هذه فرصة أخرى للتوصل باقتراحاتهم.

وتذكرنا هذه النقطة الأخيرة بما قلناه في الأول على أن طبيعة المجموعات المنخرطة

بالشبكة تتميز بالأخذ والعطاء. إذا كنت تجري بحثا موسعا لموضوع ما، أرسل

بملخص لنتائجك إلى أعضاء المجموعة مما سيلفت انتباههم وقد يغريهم ذلك

بمساعتك. وبما أنهم يستعملون الشبكة الدولية للمعلومات فهم يعرفون مسبقا صعوبة

الحصول على معلومات مفيدة ومناسبة لبحثك. وإذا ما أظهرت للمنخرطين على أنك

تجتهد في إنجاز بحثك سيخول ذلك جلب المزيد من الحرص والتشجيع عكس ما إذا

طرحت سؤالاً دون أن تعلن عن نتائج بحثك.

الخلاصة:

ستستمر الشبكة الدولية للمعلومات في النمو بوثيرة هائلة على المدى القريب. وسيعني

هذا النمو شيئين:

- توفر المزيد من المعلومات بالشبكة الدولية. وبالتالي ستصبح محركات البحث (مثل

لايكوس وياهو وويكرولر أقل فعالية في التمييز ما بين الغث والسمين.

- وعليه سترسل المزيد من الأسئلة إلى المجموعات المنخرطة بالشبكة. وسيطلب

منك ذلك ادن أن تطرح أسئلة متميزة لكي تسترعي الإنتباه.

نتمنى أن يكون هذا الفصل قد أوضح لك مزايا استعمال المجموعات المنخرطة

بالشبكة وأن يساعدك هذا على صياغة أسئلة تمكّنك من الحصول على أجوبة تشفي

غلبك.

Source text II:

Porter, Vincent. 1991. "The Berne Convention for the protection of literary and artistic works." In *Beyond the Berne Convention: Copyright, Broadcasting and the Single European Market*, pp. 101-108. London: John Libbey & Company Ltd.

(Paris Act, 24 July 1971) – Articles 1-21

The countries of the Union, being equally animated by the desire to protect, in as effective and uniform a manner as possible, the rights of authors in their literary and artistic works.

Recognising the importance of the work of the Revision Conference held in Stockholm in 1967,

Have resolved to revise the Act adopted by the Stockholm Conference, while maintaining without change Articles 1 to 20 and 22 of that Act.

Consequently, the undersigned Plenipotentiaries, having presented their full powers, recognised as in good and due form, have agreed as follows:

Article 1

The countries to which this Convention applies constitute a Union for the protection of the rights of authors in their literary and artistic works.

Article 2

(1) The expression 'literary and artistic works' shall include every production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression, such as books, pamphlets and other writings; lectures, addresses, sermons and other works of the same nature; dramatic or dramatico-musical works; choreographic works and entertainments in dumb show; musical compositions with or without words; cinematographic works to which are assimilated works expressed by a process analogous to cinematography; works of drawing, painting, architecture, sculpture, engraving and lithography; photographic works to which are assimilated works expressed by a process analogous to photography; works of applied art; illustrations, maps, plans, sketches and three-dimensional works relative to geography, topography, architecture or science.

(2) It shall, however, be a matter for legislation in the countries of the Union to prescribe that works in general or any specified categories of works shall not be protected unless they have been fixed in some material form.

(3) Translations, adaptations, arrangements of music and other alterations of a literary or artistic work shall be protected as

original works without prejudice to the copyright in the original work.

(4) It shall be a matter for legislation in the countries of the Union to determine the protection to be granted to official texts of a legislative, administrative and legal nature, and to official translations of such texts.

(5) Collections of literary or artistic works such as encyclopaedias and anthologies which, by reason of the selection and arrangement of their contents, constitute intellectual creations shall be protected as such, without prejudice to the copyright in each of the works forming part of such collections.

(6) The works mentioned in this Article shall enjoy protection in all countries of the Union. This protection shall operate for the benefit of the author and his successors in title.

(7) Subject to the provisions of Article 7 (4) of this Convention, it shall be a matter for legislation in the countries of the Union to determine the extent of the application of their laws to works of applied art and industrial designs and models, as well as the conditions under which such works, designs and models shall be protected. Works protected in the country of origin solely as designs and models shall be entitled in another country of the Union only to such special protection as is granted in that country

to designs and models; however, if no such special protection is granted in that country, such works shall be protected as artistic works.

(8) The protection of this Convention shall not apply to new of the day or to miscellaneous facts having the character of mere items of press information.

Article 2^{bis}

(1) It shall be a matter for legislation in the countries of the Union to exclude, wholly or in part, from the protection provided by the preceding Article political speeches and speeches delivered in the course of legal proceedings.

(2) It shall be a matter for legislation in the countries of the Union to determine the conditions under which lectures, addresses and other works of the same nature which are delivered in public may be reproduced by the press, broadcast, communicated by the public by wire and made the subject of public communication as envisaged in Articles 11 bis (1) of this Convention, when such use is justified by the informatory purpose.

(3) Nevertheless, the author shall enjoy the exclusive right of making a collection of his works mentioned in the preceding paragraphs.

Article 3

(1) The protection of this Convention shall apply to:

(a) authors who are nationals of one of the countries of the Union, for their works, whether published or not;

(b) authors who are not nationals of one of the countries of the Union, for their works published in one of those countries, or simultaneously in a country outside the Union and in a country of the Union.

(2) Authors who are not nationals of one of the countries of the Union but who have their habitual residence in one of them shall, for the purpose of this Convention, be assimilated to nationals of that country.

(3) The expression 'published works' means works published with the consent of their authors, whatever may be the means of manufacture of the copies, provided that the availability of such copies have been such as to satisfy the reasonable requirements of the public, having regard to the nature of the work. The performance of a dramatic, dramatico musical, cinematographic or musical work, the public recitation of a literary work, the communication by wire or the broadcasting of literary or artistic works, the exhibition of a work of art and the construction of a work of architecture shall not constitute publication.

(4) A work shall be considered as having been published in two or more countries within thirty days of its first publication.

Article 4

The protection of this Convention shall apply, even if the conditions of Article 3 are not fulfilled, to:

(a) authors of cinematographic works the maker of which has his headquarters or habitual residence in one of the countries of the Union;

(b) authors of works of architecture erected in a country of the Union or of other artistic works incorporated in a building or other structure located in a country of the Union.

Article 5

(1) Authors shall enjoy, in respect of works for which they are protected under this Convention, in countries of the Union other than the country of origin, the rights which their respective laws do now or may hereafter grant to their nationals, as well as the rights specially granted by this Convention.

(2) The enjoyment and the exercise of these rights shall not be subject to any formality; such enjoyment and such exercise shall be independent of the existence of protection in the country of origin of the work. Consequently, apart from the provisions of this Convention, the extent of protection, as well as the means of

redress afforded to the author to protect his rights, shall be governed exclusively by the laws of the country where protection is claimed.

(3) Protection in the country of origin is governed by domestic law. However, when the author is not a national of the country of origin of the work for which he is protected under this Convention, he shall enjoy in that country the same rights as national authors.

(4) The country of origin shall be considered to be:

(a) in the case of works first published in a country of the Union, that country; in the case of works published simultaneously in several countries of the Union which grant different terms of protection, the country whose legislation grants the shortest term of protection;

(b) in the case of works published simultaneously in a country outside the Union and in a country of the Union, the latter country;

(c) in the case of unpublished works or of works first published in a country outside the Union, without simultaneous publication in a country of the Union, the country of the Union of which the author is a national, provided that:

(i) when these are cinematographic works the maker of which has his headquarters or his habitual residence in a country of the Union, the country of origin shall be that country, and

(ii) when these are works of architecture erected in a country of the Union or other artistic works incorporated in a building or other structure located in a country of the Union, the country of origin shall be that country.

Article 6

(1) Where any country outside the Union fails to protect in an adequate manner the works of authors who are nationals of one of the countries of the Union, the latter country may restrict the protection given to the works of authors who are, at the date of the first publication thereof, nationals of the other country and are not habitually resident in one of the countries of the Union. If the country of first publication avails itself of this right, the other countries of the Union shall not be required to grant to works thus subjected to special treatment a wider protection than that granted to them in the country of first publication.

(2) No restrictions introduced by virtue of the preceding paragraph shall affect the rights which an author may have acquired in respect of a work published in a country of the Union before such restrictions were put into force.

(3) The countries of the Union which restrict the grant of copyright in accordance with this Article shall give notice thereof to the Director General of the World Intellectual Property Organisation

(hereinafter designated as ‘the Director General’) by a written declaration specifying the countries in regard to which protection is restricted, and the restrictions to which rights of authors who are nationals of those countries are subjected. The Director General shall immediately communicate this declaration to all the countries of the Union.

Article 6^{bis}

(1) Independently of the author's economic rights, and even after the transfer of the said rights, the author shall have the right to claim authorship of the work and to object to any distortion, mutilation or other modification of, or other derogatory action in relation to, the said work, which would be prejudicial to his honour or reputation.

(2) The rights granted to the author in accordance with the preceding paragraph shall, after his death, be maintained, at least until the expiry of the economic rights, and shall be exercisable by the persons or institutions authorised by the legislation of the country where protection is claimed. However, those countries whose legislation, at the moment of their ratification of or accession to this Act, does not provide for the protection after the death of the author of all the rights set out in the preceding

paragraph may provide that some of these rights may, after his death, cease to be maintained.

(3) The means of redress for safeguarding the rights granted by this Article shall be governed by the legislation of the country where protection is claimed.

Article 7

(1) The term of protection granted by this Convention shall be the life of the author and fifty years after his death.

(2) However, in the case of cinematographic works, the countries of the Union may provide that the term of protection shall expire fifty years after the work has been made available to the public with the consent of the author, or, failing such an event within fifty years from the making of such a work, fifty years after the making.

(3) In the case of anonymous or pseudonymous works, the term of protection granted by this Convention shall expire fifty years after the work has been lawfully made available to the public. However, when the pseudonym adopted by the author leaves no doubt as to his identity, the term of protection shall be that provided in paragraph (1). If the author of an anonymous or pseudonymous work discloses his identity during the above-mentioned period, the term of protection applicable shall be that provided in paragraph (1). The countries of the Union shall not be required to protect

anonymous or pseudonymous works in respect of which it is reasonable to presume that their author has been dead for fifty years.

(4) It shall be a matter for legislation in the countries of the Union to determine the term of protection of photographic works and that of works of applied art in so far as they are protected as artistic works; however, this term shall last at least until the end of a period of twenty-five years from the making of such a work.

(5) The term of protection subsequent to the death of the author and the terms provided by paragraphs (2), (3) and (4), shall run from the date of death or of the event referred to in those paragraphs, but such terms shall always be deemed to begin on the first of January of the year following the death or such event.

(6) The countries of the Union may grant a term of protection in excess of those provided by the preceding paragraphs.

(7) Those countries of the Union bound by the Rome Act of this Convention, which grant, in their national legislation in force at the time of signature of the present Act, shorter terms of protection than those provided for in the preceding paragraphs, shall have the right to maintain such terms when ratifying or acceding to the present Act.

(8) In any case the term shall be governed by the legislation of the country where protection is claimed: however, unless the legislation of that country otherwise provides, the term shall not exceed the term fixed in the country of origin of the work.

Article 7^{bis}

The provisions of the preceding Article shall also apply in the case of a work of joint authorship, provided that the terms measured from the death of the author shall be calculated from the death of the last surviving author.

Article 8

Authors of literary and artistic works protected by this Convention shall enjoy the exclusive right of making and of authorising the translation of their works throughout the term of protection of their rights in the original works.

Article 9

(1) Authors of literary and artistic works protected by this Convention shall have the exclusive right of authorising the reproduction of these works, in any manner or form.

(2) It shall be a matter for legislation in the countries of the Union to permit the reproduction of such works in certain special cases, provided that such reproduction does not conflict with a normal

exploitation of the work and does not unreasonably prejudice the legitimate interests of the author.

(3) Any sound or visual recording shall be considered as a reproduction for the purposes of this Convention.

Article 10

(1) It shall be permissible to make quotations from a work which has already been lawfully made available to the public, provided that their making is compatible with fair practice, and their extent does not exceed that justified by the purpose, including quotations from newspaper articles and periodicals in the form of press summaries.

(2) It shall be a matter for legislation in the countries of the Union, and for special agreements existing or to be concluded between them, to permit the utilisation, to the extent justified by the purpose, of literary or artistic works by way of illustration in publications, broadcasts or sound or visual recordings for teaching, provided such utilisation is compatible with fair practice.

(3) Where use is made of works in accordance with the preceding paragraphs of this Article, mention shall be made of the source, and of the name of the author, if it appears thereon.

Article 10^{bis}

(1) It shall be a matter for legislation in the countries of the Union to permit the reproduction by the press, the broadcasting or the communication to the public by wire of articles published in newspapers or periodicals on current economic, political or religious topics, and of broadcast works of the same character, in cases in which the reproduction, broadcasting or such communication thereof is not expressly reserved. Nevertheless, the source must always be clearly indicated; the legal consequences of a breach of this obligation shall be determined by the legislation of the country where protection is claimed.

(2) It shall also be a matter for legislation in the countries of the Union to determine the conditions under which, for the purpose of reporting current events by means of photography, cinematography, broadcasting or communication to the public by wire, literary or artistic works seen or heard in the course of the event may, to the extent justified by the informatory purpose, be reproduced and made available to the public.

Article 11

(1) Authors of dramatic, dramatico-musical and musical works shall enjoy the exclusive right of authorising:

(i) the public performance of their works, including such public performance by any means or process;

(ii) any communication to the public of the performance of their works.

(2) Authors of dramatic or dramatico-musical works shall enjoy, during the full term of their rights in the original works, the same rights with respect to translations thereof.

Article 11^{bis}

(1) Authors of literary and artistic works shall enjoy the exclusive right of authorising:

(i) the broadcasting of their works or the communication thereof to the public by any other means of wireless diffusion of signs, sounds or images;

(ii) any communication to the public by wire or by rebroadcasting of the broadcast of the work, when this communication is made by an organisation other than the original one;

(iii) the public communication by loudspeaker or any other analogous instrument transmitting, by signs, sounds or images, the broadcast of the work.

(2) It shall be a matter for legislation in the countries of the Union to determine the conditions under which the rights mentioned in the preceding paragraph may be exercised, but these conditions shall apply only in the countries where they have been prescribed. They shall not in any circumstances be prejudicial to the moral rights of

the author, nor to his right to obtain equitable remuneration which, in the absence of agreement, shall be fixed by competent authority.

(3) In the absence of any contrary stipulation, permission granted in accordance with paragraph (1) of this Article shall not imply permission to record, by means of instruments recording sounds or images, the work broadcast. It shall, however, be a matter for legislation in the countries of the Union to determine the regulations for ephemeral recordings made by a broadcasting organisation by means of its own facilities and used for its own broadcasts. The preservation of these recordings in official archives may, on the ground of their exceptional documentary character, be authorised by such legislation.

Article 11^{ter}

(1) Authors of literary works shall enjoy the exclusive right of authorising:

- (i) the public recitation of their works, including such public recitation by any means or process;
- (ii) any communication to the public of the recitation of their works.

(2) Authors of literary works shall enjoy, during the full term of their rights in the original works, the same rights with respect to translations thereof.

Article 12

Authors of literary or artistic works shall enjoy the exclusive right of authorising adaptations, arrangements and other alterations of their works.

Article 13

(1) Each country of the Union may impose for itself reservations and conditions on the exclusive right granted to the author of a musical work and to the author of any words, the recording of which together with the musical work has already been authorised by the latter, to authorise the sound recording of that musical work, together with such words, if any; but all such reservations and conditions shall apply only in the countries which have imposed them and shall not, in any circumstances, be prejudicial to the rights of these authors to obtain equitable remuneration which, in the absence of agreement, shall be fixed by competent authority.

(2) Recordings of musical works made in a country of the Union in accordance with Article 13 (3) of the Convention signed at Rome on June 2, 1928, and at Brussels on June 26, 1948, may be reproduced in that country without the permission of the author of the musical work until a date two years after that country becomes bound by this Act.

(3) Recordings made in accordance with paragraphs (1) and (2) of this Article and imported without permission from the parties concerned into a country where they are treated as infringing recordings shall be liable to seizure.

Article 14

(1) Authors of literary or artistic works shall have the exclusive right of authorising:

(i) the cinematographic adaptation and reproduction of these works, and the distribution of the works thus adapted or reproduced;

(ii) the public performance and communication to the public by wire of the works thus adapted or reproduced.

(2) The adaptation into any other artistic form of a cinematographic production derived from literary or artistic works shall, without prejudice to the authorisation of the author of the cinematographic production, remain subject to the authorisation of the authors of the original works.

(3) The provisions of Article 13 (1) shall not apply.

Article 14^{bis}

(1) Without prejudice to the copyright in any work which may have been adapted or reproduced, a cinematographic work shall be protected as an original work. The owner of copyright in a cinematographic work shall enjoy the same rights as the author of

an original work, including the rights referred to in the preceding Article.

(2) (a) Ownership of copyright in a cinematographic work shall be a matter for legislation in the country where protection is claimed.

(b) However, in the countries of the Union which, by legislation include among the owners of copyright in a cinematographic work authors who have brought contributions to the making of the work, such authors, if they have undertaken to bring such contributions, may not, in the absence of any contrary or special stipulation, object to the reproduction, distribution, public performance, communication to the public by wire, broadcasting or any other communication to the public, or to the subtitling or dubbing of texts of the work.

(c) The question whether or not the form of the undertaking referred to above should, for the application of the preceding subparagraph (b), be in a written agreement or a written act of the same effect shall be a matter for the legislation of the country where the maker of the cinematographic work has his headquarters or habitual residence. However, it shall be a matter for the legislation of the country of the Union where protection is claimed to provide that the said undertaking shall be in a written agreement or a written act of the same effect. The countries whose legislation

so provides shall notify the Director General by means of a written declaration, which will be immediately communicated by him to all the other countries of the Union.

(d) By 'contrary or special stipulation' is meant any restrictive condition which is relevant to the aforesaid undertaking.

(3) Unless the national legislation provides to the contrary, the provisions of paragraph (2) (b) above shall not be applicable to authors of scenarios, dialogues and musical works created for the making of the cinematographic work, nor to the principal director thereof. However, those countries of the Union whose legislation does not contain rules providing for the application of the said paragraph (2) (b) to such director shall notify the Director General by means of a written declaration, which will be immediately communicated by him to all the other countries of the Union.

Article 14^{ter}

(1) The author, or after his death the persons or institutions authorised by national legislation, shall, with respect to original works of art and original manuscripts of writers and composers, enjoy the inalienable right to an interest in any sale of the work subsequent to the first transfer by the author of the work.

(2) The protection provided by the preceding paragraph may be claimed in a country of the Union only if legislation in the country

to which the author belongs so permits, and to the extent permitted by the country where this protection is claimed.

(3) The procedure for collection and the amounts shall be matters for determination by national legislation.

Article 15

(1) In order that the author of a literary or artistic work protected by this Convention shall, in the absence of proof to the contrary, be regarded as such, and consequently be entitled to institute infringement proceedings in the countries of the Union, it shall be sufficient for his name to appear on the work in the usual manner. This paragraph shall be applicable even if this name is a pseudonym, where the pseudonym adopted by the author leaves no doubt as to his identity.

(2) The person or body corporate whose name appears on a cinematographic work in the usual manner shall, in the absence of proof to the contrary, be presumed to be the maker of the said work.

(3) In the case of anonymous and pseudonymous works, other than those referred to in paragraph (1) above, the publisher whose name appears on the work shall, in the absence of proof to the contrary, be deemed to represent the author, and in this capacity be shall be entitled to protect and enforce the author's rights. The provisions of

this paragraph shall cease to apply when the author reveals his identity and establishes his claim to authorship of the work.

(4) (a) In the case of unpublished works where the identity of the author is unknown, but where there is every ground to presume that he is a national of a country of the Union, it shall be a matter for legislation in that country to designate the competent authority who shall represent the author and shall be entitled to protect and enforce his rights in the countries of the Union.

(b) Countries of the Union which make such designation under the terms of this provision shall notify the Director General by means of a written declaration giving full information concerning the authority thus designated. The Director General shall at once communicate this declaration to all other countries of the Union.

Article 16

(1) Infringing copies of a work shall be liable to seizure in any country of the Union where the work enjoys legal protection.

(2) The provisions of the preceding paragraph shall also apply to reproductions coming from a country where the work is not protected, or has ceased to be protected.

(3) The seizures shall take place in accordance with the legislation of each country.

Article 17

The provisions of this Convention cannot in any way affect the right of the Government of each country of the Union to permit, to control, or to prohibit by legislation or regulation, the circulation, presentation, or exhibition of any work or production in regard to which the competent authority may find it necessary to exercise that right.

Article 18

(1) This Convention shall apply to all works which, at the moment of its coming into force, have not yet fallen into the public domain in the country of origin through the expiry of the term of protection.

(2) If, however, through the expiry of the term of protection which was previously granted, a work has fallen into the public domain of the country where protection is claimed, that work shall not be protected anew.

(3) The application of this principle shall be subject to any provisions contained in special conventions to that effect existing or to be concluded between countries of the Union. In the absence of such provisions, the respective countries shall determine, each in so far as it is concerned, the conditions of application of this principle.

(4) The preceding provisions shall also apply in the case of new accessions to the Union and to cases in which protection is extended by the application of Article 7 or by the abandonment of reservations.

Article 19

The provisions of this Convention shall not preclude the making of a claim to the benefit of any greater protection which may be granted by legislation in a country of the Union.

Article 20

The Governments of the countries of the Union reserve the right to enter into special agreements among themselves, in so far as such agreements grant to authors more extensive rights than those granted by the Convention, or contain other provisions not contrary to this Convention. The provisions of existing agreements which satisfy these conditions shall remain applicable.

Article 21

(1) Special provisions regarding developing countries are included in the Appendix.

(2) Subject to the provisions of Article 28 (1) (b), the Appendix forms an integral part of this Act.

Target text II:

Porter, Vincent. 1991. "The Berne Convention for the protection of literary and artistic works." In *Beyond the Berne Convention: Copyright, Broadcasting and the Single European Market*, pp. 101-108. London: John Libbey & Company Ltd.

اتفاقية برن لحماية الأعمال الأدبية والفنية

(قانون باريس، 24 يوليو 1971) البنود 1-21

بلدان الاتحاد مفعمة على حد سواء برغبة لحماية حقوق المؤلفين وأعمالهم الأدبية

والفنية بطريقة فعالة وموحدة قدر الإمكان.

مدركة أهمية العمل الذي انجز في مؤتمر المراجعة و الذي عقد في ستكهولم سنة

1967،

قد قرروا مراجعة القانون الذي صادق عليه مؤتمر ستكهولم مع الاحتفاظ بدون تعديل

على كل البنود من 1 إلى 20 ومن 22 إلى 26 من ذلك القانون.

وبناء عليه، فقد اتفق المفوضون الموقعون أسفله، بعد تقديم صلاحياتهم الكاملة

والإقرار على أنها لازمة ومشروعة، على مايلي:

البند 1

تشكل البلدان التي تنطبق عليها هذه الاتفاقية اتحادا لحماية حقوق المؤلفين وأعمالهم الأدبية والفنية.

البند 2

(1) تشير الجملة "الأعمال الأدبية والفنية" إلى كل إنتاج في المجالات الأدبية والعلمية والفنية مهما كان أسلوب أو شكل التعبير فيها، على سبيل المثال الكتب والكتيبات وأنواع أخرى من الكتابات؛ والمحاضرات والخطابات والعظات وأعمال أخرى مشابهة؛ والأعمال الدرامية أو الأعمال الدرامية المصاحبة بالموسيقى، والرقص والعروض الترفيهية الصامتة؛ والألحان الموسيقية المرفوقة بكلمات أو غير المرفوقة بها؛ والأعمال السينمائية بما فيها الأعمال التي تستعمل فيها وسائل مشابهة للسينما؛ وأعمال التصوير والرسم والهندسة والنحت والنقش والطباعة الحجرية؛ وأعمال التصوير بما فيها الأعمال التي تستعمل فيها وسائل مشابهة للتصوير؛ وأعمال الفن التطبيقي؛ والصور الإيضاحية والخرائط والتصاميم والمخططات والأعمال ذات الأبعاد الثلاثة الخاصة بالجغرافيا أو الطبوغرافيا أو الهندسة أو العلوم.

(2) لكن يبقى لقانون بلدان الاتحاد صلاحية التحديد على أن الأعمال بصفة عامة أو في

أي نوع محدد لن تتم حمايتها حتى تأخذ شكلا ملموسا.

(3) تعتبر الترجمات والاقتباسات والتعديلات الموسيقية والتغييرات الأخرى لأي عمل

أدبي أو فني ما أعمالاً أصلية دون الإخلال بحقوق النشر للعمل الأصلي.

(4) يبقى لقانون بلدان الاتحاد الصلاحية في تحديد الحماية التي تعطى للنصوص

الرسمية ذات الصبغة التشريعية والإدارية والقانونية، والترجمات الرسمية لهذه

النصوص.

(5) تعد الأعمال الأدبية أو الفنية المجموعة على شكل موسوعات ومقتطفات أدبية

مختارة، بسبب اختيار وتصنيف محتوياتها، إبداعات فكرية محمي شكلها دون الإخلال

بحقوق النشر لكل عمل يشكل جزءاً من هذه المجموعات.

(6) تتمتع الأعمال المشار إليها في هذا البند بالحماية في كل بلدان الاتحاد. ويستفيد

من هذه الحماية المؤلف وورثته القانونيين.

(7) بمقتضى شروط البند 7 (4) من هذه الاتفاقية، يبقى لقانون بلدان الاتحاد الصلاحية

في تحديد المدى الذي ستطبق فيه قوانينهم على أعمال الفن التطبيقي والتصاميم

والنماذج الصناعية إضافة إلى الشروط التي ستحمي مثل هذه الأعمال والتصاميم

والنماذج. وتعد الأعمال المحمية بالبلد الأصلي على أنها تصاميم ونماذج فحسب لكي

تتمتع في بلد آخر من الاتحاد بمثل هذه الحماية الخاصة بالتصاميم والنماذج. لكن إذا

لم تمنح هذه الحماية الخاصة في ذلك البلد، تعتبر مثل هذه الأعمال محمية كأعمال فنية.

(8) لا تطبق الحماية في هذه الإتفاقية على الأخبار اليومية أو المقتطفات المتنوعة ذات الطابع الإعلامي الصرف.

البند 2 مكرر

(1) يبقى لقانون بلدان الإتحاد الصلاحية في استثناء كلياً أو جزئياً من الحماية المسطرة في البند السابق الخطابات السياسية والمرافعات التي تلقى خلال الدعاوى القانونية.

(2) يبقى لقانون بلدان الإتحاد الصلاحية في تحديد الشروط التي بموجبها يرخص للمحاضرات وللخطب وللأعمال الأخرى ذات نفس الصبغة التي تلقى على العموم أن تنشر في الصحف والإذاعة وترسل بوسيلة سلكية إلى العموم وأن تتداول على العموم كما هو مسطر في البند 11 مكرر (1) من هذه الإتفاقية حينما يكون هذا التداول مبرراً بأهداف إعلامية.

(3) على الرغم من ذلك، يتمتع المؤلف بحق خاص به دون سواء بجمع أعماله كما هو منصوص عليه في الفقرات السابقة.

البند 3

(1) تطبيق الحماية في هذه الإتفاقية على:

أ) المؤلفين الحاملين لجنسية أحد بلدان الإتحاد سواء كانت أعمالهم منشورة أم لا؛

ب) المؤلفين الغير الحاملين لجنسية أحد بلدان الإتحاد وأعمالهم التي نشرت لأول مرة

في أحد هذه البلدان أو تزامن نشرها في بلد خارج الإتحاد مع بلد داخل الإتحاد.

(2) المؤلفين الحاملين لجنسية أحد بلدان الإتحاد لكنهم يقطنون بصفة اعتيادية في أحد

هذه البلدان ويعتبرون حسب أهداف هذه الإتفاقية من مواطني هذا البلد.

(3) تشير الكلمتين "الأعمال المنشورة" الى كل الأعمال المنشورة بموافقة مؤلفيها، কিفما

كانت وسائل صناعة المطبوعات، شريطة أن يكون توفير هذه المطبوعات للعموم يفي

بالإحتياجات المعقولة، وذلك بالأخذ بعين الإعتبار طبيعة العمل. لا يعد نشر الأداء

الدرامي والدرامي المصاحب بالموسيقى والسينمائي أو العمل الموسيقي والقراءات

على العموم للعمل الأدبي والإرسال بوسيلة سلكية أو إذاعة الأعمال الأدبية أو الفنية

وعرض العمل الفني وبناء العمل الهندسي.

(4) يعتبر العمل منشورا في وقت متزامن في عدد من البلدان إذا نشر في بلدين أو

أكثر بعد مرور ثلاثين يوما على أول مرة نشر فيها.

البند 4

تطبق الحماية في هذه الإتفاقية، حتى وإن لم تتفد شروط البند 3، على:

أ) مؤلفي الأعمال السينمائية الذين يتوفرون على مقر رسمي أو سكن اعتيادي في أحد

بلدان الإتحاد؛

ب) مؤلفي الأعمال الهندسية التي شيدت في أحد بلدان الإتحاد أو أعمال فنية أخرى

مدمجة في بناء أو مبنى آخر متواجد في أحد بلدان الإتحاد.

البند 5

1) يتمتع المؤلفون، فيما يتعلق بالأعمال المحمية بهذه الإتفاقية، ببلدان الإتحاد غير

بلدانهم الأصلية، بحقوق قد تمنحها الآن أو مستقبلا القوانين الخاصة بمواطني البلد،

إضافة الى الحقوق المخولة لهم بصفة خاصة في هذه الإتفاقية.

2) لا يخضع التمتع و ممارسة هذه الحقوق لأي ترتيبات قانونية؛ ويعد مثل هذا التمتع

ومثل هذه الممارسة مستقلين عن وجود حماية في البلد الأصلي للعمل. ونتيجة لهذا

وبمعزل عن شروط هذه الإتفاقية، فنوع الحماية وأيضا طرق رد الحق المخول

للمؤلف لحماية حقوقه يخضع لقوانين البلد الذي طلبت فيه الحماية.

(3) تخضع الحماية في البلد الأصلي إلى القانون المحلي. لكن إذا لم يكن المؤلف

حاملاً لجنسية البلد الأصلي للعمل الذي تحميه هذه الإتفاقية، يتمتع المؤلف في ذلك

البلد بنفس حقوق مؤلفي ذلك البلد.

(4) يعد البلد الأصلي:

(أ) هو البلد الذي نشرت فيه الأعمال لأول مرة وهو من بلدان الإتحاد؛ وفي حالة نشر

الأعمال في وقت متزامن في عدد من بلدان الإتحاد التي تمنح شروطاً مغايرة للحماية

بعد البلد المعني هو الذي توفر قوانينه أقل مدة للحماية؛

(ب) في حالة نشر الأعمال في وقت متزامن مع بلد خارج الإتحاد وبلد آخر داخل

الإتحاد، هو هذا البلد الأخير؛

(ت) فيما يخص الأعمال الغير المنشورة أو الأعمال التي نشرت لأول مرة خارج

الإتحاد في وقت غير متزامن مع أي بلد من بلدان الإتحاد، هو بلد الإتحاد الذي يحمل

المؤلف جنسيته شريطة أن:

(أ) تكون هذه الأعمال سينمائية صانعتها يتوفر على مقره الرئيسي أو سكناه الإعتيادية

في بلد من بلدان الإتحاد، ويعد البلد الأصلي هو هذا البلد، و

(ب) تكون هذه الأعمال الهندسية مبنية في بلد من بلدان الإتحاد أو أعمال فنية مدمجة في بناء أو مبنى آخر موجود في بلد من بلدان الإتحاد، ويعد البلد الأصلي هو هذا البلد.

البند 6

1) عندما لا يوفر أي بلد خارج الإتحاد الحماية الكافية لأعمال المؤلفين الحاملين لجنسية أحد بلدان الإتحاد، بإمكان هذا البلد الأخير أن يقيد الحماية المخولة لأعمال المؤلفين ابتداء من تاريخ اصدار أول طبعة، والحاملين لجنسية البلد الآخر والغير القاطنين بصفة اعتيادية في أحد بلدان الإتحاد. وإذا استفاد البلد الذي نشر فيه المؤلف لأول مرة من هذا الحق، لا يطلب من البلدان الأخرى للإتحاد أن تمنح الأعمال التي أصبحت بالتالي خاضعة لمعاملة خاصة بحماية واسعة أكثر من التي منحت لهم في البلد الذي نشر فيه المؤلف لأول مرة.

2) لا تمس أية قيود مسطرة بمقتضى الفقرة السابقة الحقوق التي يطلبها المؤلف فيما يتعلق بالعمل المنشور في أحد بلدان الإتحاد قبل أن تدخل مثل هذه القيود حيز التنفيذ.

3) تخبر بلدان الإتحاد التي تقيد منح حقوق النشر طبقا لهذا البند بعد ذلك المدير العام للمنظمة الدولية للملكية الفكرية (والذي سيشار إليه من الآن فصاعدا باسم "المدير

العام") بتصريح مكتوب يحدد البلدان التي تقيد الحماية فيها، وبالقيد التي تطبق بموجبها على حقوق المؤلفين الحاملين لجنسية ذلك البلد. ويرسل على التو المدير العام هذا التصريح إلى كل بلدان الإتحاد.

البند 6 مكرر

1) بمعزل عن الحقوق الإقتصادية للمؤلف، وحتى بعد انتقال الحقوق المشار إليها، يتمتع المؤلف بحق تأليف العمل ومعارضة أي تحريف أو تشويه أو تعديل آخر أو أي استعمال ازدرائي يتعلق بالعمل المشار إليه، والذي قد يضر بشرفه وسمعته.

2) تبقى الحقوق الممنوحة للمؤلف عملاً بالفقرة السابقة سارية المفعول حتى بعد وفاته، وحتى على الأقل انتهاء مدة حقوقه الإقتصادية، ويتمتع بهذه الحقوق الأشخاص أو المؤسسات المرخص لها بقوانين البلد الذي تطالب به الحماية. لكن إذا كانت كل قوانين تلك البلدان، وقت المصادقة على هذا القانون أو خلال فترة دخوله حيز التنفيذ، لا توفر الحماية فيها بعد وفاة المؤلف كل الحقوق المسطرة في الفقرة السابقة بإمكانها النص على أن بعض من هذه الحقوق لن تمنح بعد وفاة المؤلف.

3) تخضع إجراءات رد الحق لصيانة الحقوق المسطرة في هذا البند لقوانين البلد الذي تطالب فيه بالحماية.

البند 7

(1) تمتد الحماية الممنوحة بموجب هذه الإتفاقية طوال عمر المؤلف وخمسين سنة بعد وفاته.

(2) لكن فيما يخص الأعمال السينمائية، بإمكان بلدان الإتحاد أن تنص على أن انقضاء مدة الحماية هي خمسين سنة بعد الفترة التي عرض فيها العمل على العموم بالإتفاق مع المؤلف، أو إذا لم يحدث ذلك خلال خمسين سنة من إنتاج هذا العمل، تكون فترة الحماية هي خمسين سنة بعد إنتاج العمل.

(3) بخصوص الأعمال المجهولة المصدر أو التي استعمل فيها اسما مستعاراً، تنقضي مدة الحماية الممنوحة بموجب هذه الإتفاقية بعد خمسين سنة من عرض العمل على العموم بصفة قانونية. لكن عندما يكون الإسم المستعار الذي تبناه المؤلف لا يدع مجالاً للشك في هويته، تكون مدة الحماية مطابقة لما هو منصوص عليه في الفقرة (1). إذا كشف المؤلف الذي أخفى اسمه أو استعمل اسماً مستعاراً عن هويته خلال الفترة المشار إليها أعلاه، تكون مدة الحماية الموفرة له مطابقة لما هو منصوص عليه في الفقرة (1). لا تجبر بلدان الإتحاد على حماية الأعمال المجهولة المصدر أو التي

استعمل فيها اسما مستعارا والتي يستنتج بصفة معقولة من خلالها على أن المؤلف قد توفي منذ خمسين سنة خلت.

(4) يبقى لقانون بلدان الإتحاد الصلاحية في تحديد مدة حماية الأعمال المصورة وأيضا أعمال الفن التطبيقي إذا ما كانت محمية كأعمال فنية؛ لكن تستمر هذه المدة على الأقل حتى انقضاء خمسة وعشرين سنة من إنتاج مثل هذا العمل.

(5) تستمر مدة الحماية بعد وفاة المؤلف وطبقا لما هو مسطر عليه في الفقرات (2) و(3) و(4) ابتداء من تاريخ الوفاة أو الحدث المشار إليه في تلك الفقرات، لكن تعد هذه المدد دائما على أنها تبتدأ من فاتح يناير من السنة التي تلي الوفاة أو ما يشبه هذا الحدث.

(6) بإمكان بلدان الإتحاد منح مدة حماية تتعدى المدة المحددة في الفقرات السابقة.

(7) بإمكان بلدان الإتحاد المطابقة لقانون روما من هذه الإتفاقية والتي تمنح قوانينها الوطنية الجاري بها العمل تاريخ الإمضاء على القانون الحالي مددا قصيرة للمحافظة على مثل هذه المدد أثناء المصادقة أو الإنضمام للقانون الحالي.

(8) على أي حال، تحدد المدة طبقاً لقوانين البلد الذي تطالب فيه بالحماية: لكن إذا ما

حددت قوانين ذلك البلد مدة مغايرة، لا ينبغي لتلك المدة أن تتجاوز التاريخ المحدد في

البلد الأصلي للعمل.

البند 7 مكرر

تطبق أيضاً شروط البند السابق على العمل المشترك تأليفه، شريطة أن يبدأ احتساب

مدة وفاة المؤلف من تاريخ وفاة آخر مؤلف باق على قيد الحياة.

البند 8

يتمتع المؤلفون للأعمال الأدبية والفنية المحمية بهذه الإتفاقية بالحقوق الخاص بهم دون

سواهم بإنجاز أو الترخيص بإنجاز الترجمة لأعمالهم طوال مدة حماية حقوقهم

للأعمال الأصلية.

البند 9

(1) يتمتع المؤلفون للأعمال الأدبية والفنية المحمية بهذه الإتفاقية بالحقوق الخاص بهم

دون سواهم بالترخيص لإعادة إنتاج هذه الأعمال بأية طريقة أو شكل.

(2) يبقى لقانون بلدان الإتحاد الصلاحية في الترخيص بإعادة إنتاج مثل هذه الأعمال في حالات خاصة، شريطة أن لا تتعارض إعادة الإنتاج مع الإستعمال العادي للعمل وأن لا تخل بصفة غير معقولة بالمصالح المشروعة للمؤلف.

(3) يعد أي تسجيل صوتي أو بصري كإعادة إنتاج طبقا لمقتضيات هذه الإتفاقية.

البند 10

(1) يسمح بالإستشهاد الحرفي من عمل عرض مسبقا وبطريقة قانونية على العموم، شريطة أن يكون ذلك مطابقا للإجراءات العادلة وأن لا يتعدى طول الإستشهاد الحرفي ما هو مبرر للغرض، بما في ذلك الإستشهادات الحرفية المأخوذة من مقالات الصحف والمجلات على شكل ملخصات إعلامية.

(2) يبقى لقانون بلدان الإتحاد، والإتفاقيات الخاصة المبرمة أو التي ستبرم فيما بينهم، الصلاحية للترخيص بإستعمال، حسبما هو مبرر للغرض، الأعمال الأدبية أو الفنية لغرض التوضيح في مطبوعات أو نشرات إذاعية أو تسجيلات صوتية أو بصرية لأغراض تربوية، شريطة أن يكون مثل هذا الإستعمال مطابقا للإجراءات العادلة.

(3) عندما يكون توظيف الأعمال طبقا لمقتضيات الفقرات السابقة الذكر لهذا القانون،

ينبغي الإشارة إلى الأصل مع ذكر اسم المؤلف إذا ما كان مشارا إليه.

البند 10 مكرر

(1) يبقى لقانون بلدان الإتحاد الصلاحية في الترخيص بإعادة النشر بواسطة الصحف أو الإذاعة أو الإرسال بوسيلة سلكية إلى العموم للمقالات المنشورة في الصحف أو المجالات المهمة بمواضيع الساعة في المجالات الإقتصادية أو السياسية أو الدينية، وأيضا إذاعة أعمال ذات نفس الطابع، في حالات لا يكون فيها إعادة النشر أو الإذاعة أو مثل هذا الإرسال مخصصا لجهة معينة إعمالا بنص صريح. وعلى الرغم من ذلك ينبغي الإشارة إلى الأصل بصفة واضحة؛ ويحدد البلد الذي تطالب فيه بالحماية العقوبات القانونية المتعلقة بخرق مثل هذا الواجب.

(2) يبقى لقانون بلدان الإتحاد الصلاحية في تحديد شروط عرض الأنباء الجارية بواسطة الصور أو السينما أو الإذاعة أو الإرسال بوسيلة سلكية إلى العموم لأعمال أدبية أو فنية مرئية أو مسموعة، والمبرر لها بغرض إعلامي، إعادة نشرها أو توفيرها للعموم.

البند 11

(1) يتمتع المؤلفون للأعمال الدرامية أو الدرامية المصاحبة بالموسيقى أو الأعمال الموسيقية بالحقوق الخاص بهم دون سواهم بالترخيص ب:

أ) العرض على العموم لأعمالهم بما فيها العرض على العموم بأي وسيلة أو طريقة؛

ب) إيصال عرض لأعمالهم إلى العموم بأي وسيلة.

(2) يتمتع المؤلفون للأعمال الدرامية أو الدرامية المصاحبة بالموسيقى، طوال مدة

الحقوق الممنوحة لأعمالهم الأصلية، بنفس الحقوق المتعلقة بترجمة أعمالهم.

البند 11 مكرر

(1) يتمتع المؤلفون للأعمال الأدبية والفنية بالحق الخاص بهم دون سواهم بالترخيص

ب:

أ) إذاعة أعمالهم أو إرسالها إلى العموم بعد ذلك بأي وسيلة أخرى للنشر لاسلكية من

علامات أو أصوات أو صور؛

ب) أي إرسال بوسيلة سلكية إلى العموم أو إعادة إذاعة العمل عندما تقوم منظمة

أخرى غير المنظمة الأصلية بهذا الإرسال؛

ت) إيصال العمل إلى العموم عن طريق مجهر أو أية وسيلة مماثلة لإذاعة العمل عن

طريق العلامات أو الأصوات أو الصور.

(2) يبقى لقانون بلدان الاتحاد الصلاحية في تحديد الشروط التي ستخول الممارسة من

خلالها للحقوق المذكورة في الفقرة السابقة، لكن تطبق هذه الشروط فقط في البلدان

التي نص فيها على ذلك. ولا ينبغي لهذه الشروط في أي حال من الأحوال الإخلال بالحقوق المعنوية للمؤلف، ولا المساس بحقه في الحصول على تعويض منصف، وتحدد السلطة المختصة هذا التعويض في غياب أي اتفاق.

(3) في غياب أي تعاقّد مخالف، لا تسمح الرخصة طبقاً للفقرة (1) من هذا البند بتسجيل العمل المذاع بوسائل تسجيل الأصوات أو الصور. لكن يبقى لقانون بلدان الإتحاد الصلاحية في تقنين التسجيلات السريعة الزوال التي تقوم بها أية هيئة إذاعية بواسطة الوسائل المتوفرة لديها والتي تستعملها للإذاعة الخاصة بها. ويسمح مثل هذا التشريع بالإحتفاظ بهذه التسجيلات في الأرشيف الرسمي اعتباراً لطابعها التوثيقي النادر.

البند 11 مكرر ثلاث مرات

- (1) يتمتع المؤلفون للأعمال الأدبية بالحق الخاص بهم دون سواهم بالترخيص ب:
 - أ) قراءة أعمالهم على العموم، بما في ذلك القراءة على العموم بأية وسيلة أو طريقة؛
 - ب) إيصال قراءة أعمالهم إلى العموم بأية وسيلة.
- (2) يتمتع المؤلفون لأعمال الأدبية، طوال المدة الكاملة لحقوقهم في شخص أعمالهم الأصلية، بنفس الحقوق المتعلقة بالترجمة بعد ذلك.

البند 12

يتمتع المؤلفون للأعمال الأدبية أو الفنية بالحق الخاص بهم دون سواهم بالترخيص بالقيام باقتباسات وتعديلات وتغييرات أخرى لأعمالهم.

البند 13

(1) بإمكان أي بلد من بلدان الاتحاد أن يفرض تحفظات وشروط على الحق الخاص بالمؤلف دون سواه على عمل موسيقي وعلى أية كلمات لمؤلف، الذي رخص مسبقا بالقيام بتسجيلات لها مرفقة بالعمل الموسيقي، وأن يرخص التسجيل الصوتي لذلك العمل الموسيقي مرفقا بتلك الكلمات، إذا كانت موجودة؛ تنفذ مثل كل هذه التحفظات والشروط فقط في البلدان التي فرضتها ولا ينبغي، في أي حال من الأحوال، أن تخل بحقوق المؤلفين في الحصول على تعويض منصف ومحدد من قبل السلطات المختصة، في حالة غياب أي اتفاق.

(2) بالإمكان أن يعاد إنتاج تسجيلات لأعمال موسيقية أنتجها بلد من بلدان الإتحاد طبقا للبند 13 (3) من الإتفاقيتين الموقعيتين في روما في الثاني من شهر يونيو لسنة 1928، وفي بروكسل في 26 من شهر يونيو لسنة 1948 ، دون الحاجة إلى ترخيص من مؤلف العمل الموسيقي إلى أن تمر سنتين بعد أن يصبح ذلك ملزما بهذه الإتفاقية.

(3) تكون عرضة للحجز التسجيلات التي أجريت طبقاً للفقرتين (1) و(2) من هذا البند والتي استوردت بدون ترخيص من الأطراف المعنية في بلد تعتبر فيه على أنها خرقت قوانين التسجيل.

البند 14

(1) يتمتع المؤلفون للأعمال الأدبية والفنية بالحقوق الخاصة بهم دون سواهم بالترخيص

ب:

أ) الإقتباس السينمائي وإعادة إنتاج أعمالهم، والتوزيع بالتالي أعمالهم التي اقتبست أو أعيد إنتاجها؛

ب) العرض على العموم والإيصال بوسيلة سلكية إلى العموم أعمالهم المقتبسة أو التي أعيد إنتاجها.

(2) تبقى الأعمال الأصلية بحاجة إلى ترخيص من قبل المؤلف لإجراء اقتباس لعمله

وتحويله إلى نوع فني آخر من إنتاج سينمائي مشتق من أعماله الأدبية أو الفنية، دون

الإخلال بترخيص المؤلف لإنتاجه السينمائي.

(3) لا تطبق شروط البند 13 (1).

البند 14 مكرر

(1) تجري حماية عمل على أنه أصلي دون الإخلال بحقوق النشر لأي عمل قد اقتبس أو أعاد إنتاج عمل سينمائي. ويتمتع مالك حق النشر لعمل سينمائي بنفس الحقوق التي يتمتع بها المؤلف للعمل الأصلي، بما في ذلك الحقوق المشار إليها في البند السابق.

(2) أ) يبقى لقانون البلد الذي ستطبق فيه الحماية الصلاحية في تحديد ملكية حق النشر لعمل سينمائي ما.

ب) لكن في بلدان الإتحاد التي تقحم، بصفة قانونية، مع ملاك حق النشر لعمل سينمائي ما المؤلفين الذين ساهموا في إنتاج العمل وعلى أن مثل هؤلاء المؤلفين، الذين قد تعهدوا بإسهامات، لا يمكنهم، في حالة غياب أي تعاقد مضاد أو خاص، معارضة إعادة إنتاج أو توزيع أو عرض على العموم أو ترجمة بحاشية سفلى أو دبلجة لنصوص العمل.

ت) يبقى لقانون البلد الصلاحية في مسألة الشكل الذي سيأخذه التعاقد المشار إليه أعلاه، لتطبيق الفقرة الفرعية السابقة (ب)، سواء على شكل اتفاق مكتوب أو قانون مكتوب لنفس الغرض حيث يوجد المقر الرئيسي لمنتج العمل السينمائي أو سكناه الإعتيادية. لكن يبقى لقانون بلد من بلدان الإتحاد الصلاحية في توفير الحماية التي

يطالب بها وعلى أن يكون شكل الإجراء القانوني المشار إليه اتفاقا مكتوبا لنفس الغرض. وتخبر البلدان التي توفر قوانينها مثل هذه الحماية المدير العام بواسطة تصريح مكتوب، والذي سيرسله على التو إلى بلدان الإتحاد الأخرى.

(ج) تعني الجملة "تعاقد مضاد أو خاص" أي شرط حصري له علاقة بالإجراء القانوني المشار إليه سابقا.

(3) إذا لم يسن القانون الوطني العكس، لا تطبق بعد ذلك شروط الفقرة (2) (ب) المشار إليها أعلاه على المؤلفين لسيناريوهات، أو حوارات وأعمال موسيقية لحنّت لإنتاج العمل السينمائي، أو على المخرج الرئيسي. لكن على بلدان الإتحاد الذي لا ينص قانونها على قواعد تمس بتطبيق الفقرة (2) (ب) المشار إليها المتعلقة بمثل هذا المخرج أن تخبر المدير العام بواسطة تصريح مكتوب، والذي سيرسله على التو إلى كل بلدان الإتحاد الأخرى.

البند 14 مكرر ثلاث مرات

(1) يتمتع المؤلف، أو بعد وفاته الأفراد أو المؤسسات المرخص لها بقانون وطني، في شخص أعماله الفنية الأصلية والمخطوطات الأصلية للكتاب والملحنين، بالحق الغير القابل للتغيير بقسط من مبيعات العمل بعد أول تحويل للعمل من قبل المؤلف.

(2) بإمكان المطالبة بالحماية المسطرة في الفقرة السابقة في بلد من بلدان الإتحاد فقط في حالة ما إذا كان قانون البلد الذي ينتمي إليه المؤلف يسمح بذلك، وأن لا تتعدى الحماية ما هو مسموح في البلد الذي تطالب فيه الحماية.

(3) يبقى لقانون البلد الصلاحية في تقرير إجراءات التعويض و حجمها.

البند 15

(1) لكي يعد المؤلف لعمل أدبي أو فني الذي تحميه هذه الإتفاقية، في غياب حجة مضادة، على انه كذلك، و لكي يكون من حقه رفع دعوى في بلدان الإتحاد، ينبغي لإسمه أن يكون مكتوبا على العمل بالطريقة المعهودة. وتطبق هذه الفقرة حتى ولو كان الإسم المستعمل مستعارا وأن لا يترك ذلك الإسم المستعار أي شك في التعرف على هوية المؤلف.

(2) يعتبر الفرد أو الشخص المعنوي الذي يظهر اسمه على عمل سينمائي على الطريقة المعهودة، في غياب أية حجة مضادة، هو المؤلف للعمل المشار إليه.

(3) فيما يخص الأعمال المجهولة الأصل أو التي استعمل فيها اسما مستعارا، خلافا لما أشير إليه في الفقرة (1) أعلاه، يعتبر الناشر الذي يظهر اسمه على العمل، في غياب حجة مضادة على ذلك، على انه هو الممثل للمؤلف، وبصفته هذه يحق له حماية

وفرض التنفيذ لحقوق المؤلف. وتتقضي صلاحية تطبيق شروط هذه الفقرة عندما

يكشف المؤلف عن هويته ويثبت ادعاؤه على أنه مؤلف للعمل.

(4 أ) أما ما يخص الأعمال الغير المنشورة والتي تجهل فيها هوية المؤلف، لكن

هنالك قرائن متوفرة تدعنا نستنتج على انه مواطن ينتمي لأحد بلدان الإتحاد، يبقى

لقانون ذلك البلد الصلاحية في تعيين السلطة المختصة التي تمثل المؤلف والتي يحق

لها حماية وفرض تنفيذ حقوقه في بلدان الإتحاد.

(ب) تخبر بلدان الإتحاد التي تعطي مثل هذه الدلالة في شروط هذه الإتفاقية المدير

العام بواسطة تصريح مكتوب يفسر بصفة شاملة كل ما يتعلق بالسلطة المعنية.

ويرسل على التو المدير العام هذا التصريح إلى كل بلدان الإتحاد الأخرى.

البند 16

(1) تتعرض المطبوعات المخلة بالإتفاقية للحجز في أي بلد من بلدان الإتحاد الذي

يتمتع فيه العمل بالحماية القانونية.

(2) تطبق أيضا شروط الفقرة السابقة على إصدارات أخرى قادمة من بلد لا يوفر

للعمل الحماية أو الذي توقفت فيه الحماية.

(3) تنفذ الحجز طبقا لقانون كل بلد.

البند 17

لا يمكن بأي معنى لشروط هذه الإتفاقية أن تؤثر على حق حكومة أي بلد من بلدان الإتحاد بالترخيص أو تنظيم أو منع، طبقا لقانون أو إجراء تنظيمي، تداول أو تقديم أو عرض أي عمل أو إنتاج تعتقد السلطة المختصة على أنه من الضروري ممارسة ذلك الحق.

البند 18

- (1) تطبق هذه الإتفاقية على كل الأعمال، في اللحظة التي ستدخل فيها حيز التنفيذ، والتي لم تصبح ملكا عاما في البلد الأصلي عند انقضاء مدة الحماية.
- (2) ولكن عند انقضاء مدة الحماية التي منحت سابقا، أصبح عمل ما ملكا عاما في البلد الذي تطالب فيه بالحماية، لا تعطى الحماية إلى ذلك العمل مرة أخرى.
- (3) لا يخضع تطبيق هذا المبدأ لأي شروط تحتويها اتفاقيات خاصة بذلك الشأن مبرمة أو التي هي في طريقها للإبرام بين بلدان الإتحاد. وفي غياب مثل هذه الإجراءات التنظيمية، تحدد البلدان المعنية، كل حسب ما يعنيه، شروط تطبيق هذه القاعدة.
- (4) تطبق الإجراءات التنظيمية السابقة في حالة دخول بلد جديد إلى الإتحاد وفي حالات تم تمديد فيها الحماية بتطبيق البند 7 أو في حالة التخلي عن التحفظات.

البند 19

لا تمنح شروط هذه الإتفاقية بالمطالبة بالمزيد من الحماية التي بالإمكان أن تمنح طبقا لقانون بلد من بلدان الإتحاد.

البند 20

تحتفظ حكومات بلدان الإتحاد بحق ابرام اتفاقيات خاصة فيما بينها، لكي تمنح في مثل هذه الإتفاقيات مزيدا من الحقوق إلى المؤلفين اكثر مما هو مسطر عليه في هذه الإتفاقية، أو أن تحتوي على شروط أخرى غير مخلة بهذه الإتفاقية. وتبقى الإجراءات التنظيمية للاتفاقيات الجاري بها العمل التي تفي بهذه الشروط قابلة للتطبيق.

البند 21

- 1) يحتوي الملحق على شروط خاصة متعلقة بالبلدان النامية.
- 2) طبقا لشروط البند 28 (1) (ب)، يعد الملحق جزءا لا يتجزأ من هذا القانون.

Source text III:

Al-Maqqari, Ahmad. 1949. *Nafh At-ṭib*. Vol. I, pp. 225-226.

Cairo: Maṭba‘at As-sa‘āda.

أيها الناس، أين المفر؟ البحر من ورائكم، والعدو أمامكم، وليس لكم والله إلا الصدق والصبر، واعلموا أنكم في هذه الجزيرة أضيع من الأيتام، في مأدبة اللئام، وقد استقبلكم عدوكم بجيشه وأسلحته، وأقواته موفورة، وانتم لا وزر لكم إلا سيوفكم، ولا أقوات لكم إلا ما تستخلصونه من أيدي عدوكم، وإن امتدت بكم الأيام على افتقاركم ولم تتجزوا لكم أمرا ذهبت ربحكم، وتعوضت القلوب من رعبها منكم الجراءة عليكم، فادفعوا عن أنفسكم خذلان هذه العاقبة من أمركم بمناجزة هذا الطاغية، فقد ألقت به إليكم مدينته الحصينة، وإن انتهاز الفرصة فيه لممكن إن سمحتم لأنفسكم بالموت، واني لم أحذركم أمرا أنا عنه بنجوة، ولا حملتكم على خطة أرخص متاع فيها النفوس [إلا وأنا] أبدأ بنفسي، واعلموا أنكم إن صبرتم على الأشق قليلا، استمتعتم بالأرفه الألد طويلا، فلا ترغبوا بأنفسكم على نفسي، فما حظكم فيه بأوفى من حظي، وقد بلغكم ما أنشأت هذه الجزيرة من الحور الحسان، من بنات اليونان، الرافلات في الدر والمرجان، والحلل المنسوجة بالعيقان، المقصورات في قصور الملوك ذوي التيجان، وقد انتخبكم الوليد بن عبد الملك أمير المؤمنين من الأبطال عربانا، ورضيكم لملوك

هذه الجزيرة أصهارا وأختانا، ثقة منه بارتياحكم للطعان، واستماحكم بمجالد الأبطال والفرسان، ليكون حظه منكم ثواب الله على إعلاء كلمته، وإظهار دينه بهذه الجزيرة، وليكون مغنمها خالصا لكم من دونه ومن دون المؤمنين سواكم، والله تعالى ولي إنجازكم على ما يكون لكم ذكرا في الدارين، وأعلموا أنني أول مجيب إلى ما دعوتكم إليه، وأني عند ملتقى الجمعين حامل بنفسي على طاعة القوم لذريق فقاتله إن شاء الله تعالى، فاحملوا معي، فإن هلك بعدة فقد كفيتكم أمره، ولم يعوزكم بطل عاقل تسندون أموركم إليه، وإن هلك قبل وصولي إليه فاخلفوني في عزيمة هذه، واحملوا بأنفسكم عليه، واكتفوا الهم من فتح هذه الجزيرة بقتله، فإنهم بعده يخذلون.

Target text III:

Al-Maqqari, Ahmad. 1949. *Nafḥ Aṭ-ṭīb*. Vol. I, pp. 225-226.

Cairo: Maṭba‘at As-sa‘āda.

Oh soldiers! There is no turning back. The sea is behind you. The enemy is in front of you. By Allah! You have nothing else left to you to do except be efficient and patient. You should remember that in this island you are like a lost orphan at a feast of the mean. Your enemy is facing you with an army, well-equipped with weapons and fully supplied with food while you do not have any recourse except your swords. You have not got any food except what you may snatch from the hands of your enemy. If the days pass off without you making a breakthrough, your strength will desert you and whatever is left of the sheer terror that has struck your enemy by your presence will dissipate and his resolve will strengthen. In order to avoid such disaster ever occurring, you have to fight mercilessly this despot who has left the safety of his fortress. This opportunity must not be missed as long as you sacrifice yourselves to the cause for I have not led you to such mission without me being at the front and for I have not prepared you for such undertaking that might end up with you having to face up to death without me being the first to put my life on the line. You should remember that if you endure hardship for a while, you

will enjoy the pleasant and the sweet for a long time. Do not hesitate to take as loot what should belong to you for your share is the same as mine. You already know that beautiful houris from Greece inhabit this island. They swagger around dressed up in robes woven with pearls, coral and gold. They reside in palaces where crowned heads rule. The Commander of the Faithful Al-Walid Ibn 'Abd Al-Malik selected you among other heroes because you still happen to be bachelors. He has given his consent so that you can marry the daughters and sisters of the royalty of this island. He is confident that you are brave enough to face the possibility of being stabbed, and that you have accepted to do battle with other heroes and knights. May the blessing of Allah be mercy on you to exalt His word and preach His religion in this island! May its riches belong to you and no other believers except you! May Allah be your Saviour in what might become of you in this world and the hereafter! You should remember that I will be the first to answer this call and that when the two armies meet, I will charge at the despot Roderic for I will kill him, Allah willing! Let us all charge at them and if I succumb to death after the completion of my mission, I will have spared you from having to confront him on your own. I am confident that you will not encounter any problem in the selection of a wise successor who can lead you. However, if

I succumb to death before I confront Roderick, you should execute this task on my behalf. Charge with your bodies at him and always remind yourselves that by killing him, they will flee the battlefield and surrender to you. I hope by then that we will have conquered this island.

Source text IV:

Ibrahim Jabra, Jabra. 1989. *Bidāyāt Min Ḥarf Al-yā'* [Beginnings from the Letter Y]. In *'Araq Wa Bidāyāt Min Ḥarf Al-yā'* [Sweat and Beginnings from the Letter Y], pp.203-220. Beirut: Dār Al-'adāb.

أ — (صائحا) ألا تراني؟ أنا هنا، هنا! اسرع! لا تضيع الوقت بالتلفت والتكؤ! لن

يعلموا أين أنت، لا تخف! يلا، خفف رجلك! من هنا، اصعد من هنا..

ب — اوه، الحمد لله! سبقتني! تهت في طريقي.

أ — أنت دائما تائه.

ب — حتى عندما اعرف الطريق.

أ — واحضرت أوراقك معك، كما ارى.

ب — ارجوا انني لم انس قلمي.. لا، لم انسه.

أ — انت وقلمك!

ب — مرفأي ومرساتي.

أ — بل قل، مهربي ومأساتي.

ب — ما الذي ستفعل أنت؟

أ — أريد أن اصرخ. بأعلى صوتي.

ب — لا، لا. أنا اريد أن اكتب.

أ — وماذا تكتب؟

ب — مهما تجد به هذه القريحة الجريحة.

أ — سأسكت ادن. سأتابع سراب الصورة في دماغي. هس! لا صوت ولا كلمة!

ب — اريد ان اسمع اولاً، ارجوك.

أ — لا! سأسبح في فراغ. كمعدوم الوزن.

ب — أنا اريد ان امتلئ بالاصوات.

أ — سأكشف عن صدري من على هذه القمة واخرج قلبي للرياح الاربعة.

ب — للحب، أم للرصاص؟

أ — أريد ان اشتعل، احترق، ابي. اريد أن أرق، ان ابقى مستيقظاً حتى الصباح، لا

أنام الا مكرها.

ب — سهلة. الفواجع تملأ الدنيا ومن يستطيع النوم برضاه غير الأصم والابكم؟

أ — أنا اسمع، دائماً. وارى، دائماً. فأريد ان أنطق. فأصرخ. يقولون لي: لماذا

تصرخ؟ فأقول: واين الكلمات التي تغنيني عن الصراخ؟

ب — أي كلمات تأتي للمفجوع، وهو على وشك ان يقتل؟

أ — أي كلمات تتوارد على شفتي القاتل، الواضع أصبعه على الزناد، الواقف على

رأس الضحية؟

ب — أي عمى يصيب الناس؟ في الضحى، وفي الغروب، وفي العشية؟

أ — الكلمات كلها قيلت.

ب — الا بقية منها.

أ — أين هي؟

ب — في حناجر القتلى، متكرة.

أ — فلنتنكر.

ب — كالقتلى؟

أ — القتلى لا يتنكرون. القتلة هم الذين يتنكرون. ومع ذلك لنلبس، مثلاً، أزياء

الراقصين.

ب — لا، أزياء المتشردين اسهل. لنلبس سراويل شارلي شابلن، ونحمل عصاه.

أ — لماذا لا نلبس عمامة هارون الرشيد، أو باروكة لويس الرابع عشر؟

ب — سأقف عندئذ على المنصة، وأطالب برأس الملك.

أ — سأقف في الساحة، وأطالب برأس الخطيب.

ب — سأدير دبيري الى العالم. وأنزل عن المنصة الى السفح، والوادي، وانتهي الى

البحر.

أ — كنت أحسب البحر هنا.

ب — البحار كلها هنا. والجبال كلها هنا أيضا.

أ — هنا؟ هنا جدار أبيض، عال. أقف عنده. انظر الى أعلى وأقول: أف، ما اعلى

هذا الجدار! ثم أقعد على الأرض.

ب — وفي المساء تحاول المستحيل: تحاول ان تتسلق الجدار. لكنه أملس، صقيل.

لا شق فيه ولا ثقب. وتقع على مؤخرتك ثانية.

أ — وأغفو.

ب — وتحلم بطير أبيض كبير يحط بين ذراعيك.

أ — وينفث بوجهي النار والدخان.

ب — لماذا لا تفكر الا بالجحيم؟ أنا أفكر بالجدار.

أ — أنا أفكر بالنل الذي كان يعلوه بيت من حجارة ضخمة. قلعة صغيرة باطنها

رطب بارد، والشمس حولها كبحر من ذهب.

ب — أنا أفكر بالجدار. كان هناك جدار عتيق، والطين بين مداميكه متهافت. فأتسلقه

كالسحلية في يوم مشمس. وفي أعلى الجدار كانت الحافة مزروعة بزجاج مكسر

لمنع الفضوليين من بلوغها والقفز عنها. ولكن في جيبي حديدة اهشم بها الزجاج،

واتمكن من الصعود. لأرى ما الذي وراء الجدار.

أ — أنت فضولي.

ب — جدا. ولو ان في الجانب الاخر ليس الا — الفراغ.

أ — لا! ربما فتاة، تسبح في بركة مرمرية؟

ب — ثلاث شجرات بائسات، كانت يوما رمانات. بل ان هناك بضع رمانات ما

زالت عالقة بأعلاها.

أ — من بعيد ربما ترى احدا؟ بستاننا فيه نساء؟

ب — ابدأ. أنا أفكر بالجدار. وانت الآن تحلم بالجنة.

أ — على تل، مر الراعي الشاب وييده بندقية. وكانت معي جارتنا.

ب — هل اطلق النار عليها؟

أ — هذا ما خشيناه. قالت: هذا الولد ينظر الي نظرات مخيفة، واصبعه على الزناد.

وفجأة اطلق رصاصة في الفضاء، وضحك. وقلت له: اتصيد العصافير؟ قال: أبحث

عن الشنار. قلت: تجده في بطن الوادي. قال: اعرف. ولكنني افضل هواء الجبل.

ب — وجارتك الحلوة؟

أ — مرعوبة، ساكنة تنتظر من طرف عينها. ثم قال الراعي الشاب: السلام عليكم.

ومشى.

ب — هذا الجدار الذي تسلقته أنا، جعلت أتسلقه كثيرا، وكلما بلغت قمته، لم اكن ارى

الا الشجرات البائسات.

أ — ولكن الهواء في أعلى الجدار كان طيبا.

ب — كان منظر الفراغ وراء الجدار الممتد غريبا موحشا. هبطت اليه يوما بسرعة

السحلية.

أ — ووجدت كنزا تحت الشجرات!

ب — جرة محطمة. وعلى قطعة منها حرف واحد مصبوغ بالاخضر.

أ — جيم، حاء، سين، صاد؟

ب — حرف الياء.

أ — ها، النهاية!

ب — احب النهاية. لانني استطيع ان اعود الى البداية من جديد، فتؤدي الى نهاية

اخرى، من نوع آخر.

أ — ولكن جدارنا عال، واملس. بداية لا تؤدي الى شيء. أو نهاية لا تؤدي الى

بداية.

ب — كان في عبي شابة. وضعت حرف الباء في عبي، وأخرجت الشابة.

وشببت.

أ — جارتنا زال عنها الخوف، كما تزول الغيمة الصغيرة. جلسنا على الأرض.

اضطجعنا قرب جدار البيت العتيق. واخذت تغني بصوت خافت ناعم.

ب — وهبطت عليكم الملائكة لتسمع غناءها؟

أ — كما هبطت لتسمع الحان شيابتك.

ب — أنا؟ لم يكن حولي الا الفراغ. تراب احمر، وحجارة. بقايا الدهر المنسي.

عزفت "على دلعونة". وفجأة خفت، كم من الناس عاشوا هنا، ثم ماتوا؟ كم منهم

قتلوا؟ ونظرت الى الجدار الذي هبطت عنه، وخطر لي: اذا اخفقت في تسلقه في

العودة، ما الذي سأفعل؟ ولكنني تسلقت شجرة، وقطفت احدى الرمانات، ونسيت

خوفي.

أ — ولما فلقتهما. وجدتها مدينة مكتظة بالبشر.

ب — بالضبط! الحدادون والنجارون يملأون الدنيا طرقاً، وغناء. والفلاحون يهشون

حميرهم المحملة بالخضار. والصبية يتراكضون. والشباب والفتيات يتخاصرون

ويتبخترون. والشيخ يسيرون ببطء، يتوكأون على العصي، ويبتسمون.

أ — عدت أنا بجارتنا الى البيت قبل مغيب الشمس.

ب — وأنا اتجول في المدينة لا اعرف فيها احدا. ينظرون الي ولا يتكلمون. الغريب

الوحيد، وفي حزامي خنجر. عدت الى الجدار، وقلت: يا الله! وتسلفته، كالقط. ولما

بحثت في جيبي عن كسرة الجرة المخطوطة بحرف الباء، لم اجدھا.

أ — عدت الى الجدار الابيض الاملس.

ب — كما عدت بجارتك الحلوة الى البيت ولم تجد لا بيتا ولا جارة.

أ — وكان لا بد من بداية جديدة.

ب — ألا ترى أننا نبدأ من الاماكن الخطأ؟

أ — البداية هي هي، اينما كانت.

ب — طيب. أنا في المدينة، مرة اخرى.. لا خنجر ولا شبابة.

أ — اتفقنا..

ب — والمدينة على سفح جبل. وتترامى الى البحر. وعلى بعد قليل منها مطار.

أ — مدينة بيضاء. نوافذها الومنيوم وزجاج، وطرقها منظومة بالسيارات.

ب — قررت الا ادخل عمارة، أو بيتاً، أو شقة. اجلس على مقاعد المنتزهات وأنام

عند أقدام التماثيل.

أ — كنت أنا في مكتبي في الطابق العاشر، وراء منضدتي، والاوراق بين يدي،

وسكرتيرتي تقول لي بالتلفون من غرفتها المجاورة: موعدك مع المقاول بعد خمس

دقائق، استاذ. وموعدك مع المهندس في الساعة الحادية عشرة. وقلت لها: شكرا.

حالما يحضر المقاول، ادخله.

ب — السيارات تمرق كالبرق. كلما اردت قطع الشارع جازفت بحياتي. قد تسألني

فلسفياً: لماذا تقطع الشارع؟ جوابي: لا حبا بقطع الشارع، بل لان في الطرف الآخر

منه زقاقا في رأسه بائع كباب، اسمه عذاب. ابحت عن الفلسات في جيوبي المتقوبة،

فيقول عذاب: خليها علي يا رجل. كم شيشا تريد؟

أ — دخل المقاول علي وفي يده حقيبة سوداء، لها قفل يفتح بأرقام لا يعرفها الا هو.

أخرج أوراقه، وهي مليئة بأرقام لا يعرفها الا هو. وقعتها ثم أوصلته الى الباب.

رن التلفون. قالت السكرتيرة: موعد الغداء مع السيد عين نون، استاذ، في الواحدة

والنصف، بدلا من الواحدة. تلفن الان، ليعتذر عن اضطراره للتأخير. قلت: لا بأس

احضري لي فنجان قهوة.

ب — قال لي عذاب: صار الحساب اربعة دنانير و 750 فلسا، فاندعشت هل اكلت

كبابا بهذا المبلغ كله؟ فقال هذا حساب اربعة أسابيع. قلت: بسيطة اذن. وعدت

وجازفت بحياتي وقطعت الشارع، واتجهت نحو التمثال، وجلست على درج القاعدة

ونزل التمثال، وجلس بقربي، ودق كوعه بخاصرتي وقال: اتدري؟ قلت: ماذا؟ قال:

سئمت الوقوف وحدي.

أ — ألم يخش التمثال كلام الناس، فنزل عن قاعدته واهمل واجبه؟

ب — هذا ما سألته انا. قال طز على كلام الناس. لو كانوا يدرون كم اتلقى يوميا

من زرق العصافير والحمام، لغيروا رأيهم في واجبي.

أ — معه حق. سكرتيرتي ادخلت لي فنجان القهوة، وهي تلبس منظرته. رفعت

رأسي عن أوراقي ونظرت في عينيها. كانتا واسعتين، واهدابهما طويلة جدا، ربما

من أثر المنظرة الطيبة. قلت لها: أتدريين؟

ب — لحظة! قلت لها: انت اجمل من المقاول.

أ — وأجمل من عين نون.

ب — وعدت الى اوراقك، وشربت القهوة.

أ — ولكنها احمرت حياء، وقالت ماذا تقصد، استاذ؟ قلت: اردت ان أقرر واقعا، ان

اذكر حقيقة. فقالت: لا، استاذ، انت لا تهتم كثيرا بالواقع والحقائق عندك غير حقائق

الناس. ارجو أن تعجبك القهوة.

ب — وبعد ذلك؟

أ — خرجت.

ب — وهذا كل ما هناك؟

أ — اليس ذلك كافيا؟ عملا بشعار الكشافة، اعمل خيرا واحدا كل يوم تعش سعيدا.

ب — قلت للتمثال: اذا جلست طويلا معي هنا، فسوف يحسبوني تمثالا انا ايضا.

فضحك ضحكة برونزية، وقال: اردتهم ان يحسبوني بشرا ولكنك عكست الآية. ها

ها! ثم حدجني بمحجريه الاجوفين، وقال: اتدري؟ انت لا تمثال، ولا بشر.

أ — تمثالك ذكي.

ب — مثل سكرتيرتك.

أ — في المدينة كلهم اذكاء. ليس فيهم من لا يعمل دماغه مرة أو مرتين في اليوم.

ب — لا تبالغ، ارجوك.

أ — تساهل قليلا. اسأل التمثال.

ب — هل لاحظت، يقول التمثال، كيف يسير الناس في الشوارع؟ قلت: الناس؟ قال:

نعم، الناس فتساءلت: الناس يسرون؟

أ — نعم، تماثلك يرى الناس يسرون. هكذا. كأن لهم هدفا. أو كأن لا هدف لهم.

وفجأة يكبرون.

ب — صحيح، صحيح!

أ — ويثرون.

ب — ويبني الواحد منهم دارا كبيرة، كبيرة جدا. وهو يتصور انها تكاد تكفي حاجته.

وبعد تعب البناء، وعنائه، ومشكلاته، ينتقل اليها.

أ — ويأتي بستائر جديدة وأثاث جديد.

ب — ويملأ الحديقة بالاشجار، والاوراد.

أ — ويقيم حفلة كبرى. أو حفلتين.

ب — وبعد سنتين أو ثلاث يدرك انه لا يستطيع الاستفادة من داره كلها، لانها اكبر

من حاجته بكثير.

أ — ولكن للدار الكبيرة، بالمصطلح النقدي، قيمتها المتزايدة.

ب — لو لا انه فجأة يموت. وترثه زوجته العجوز.

أ — أو أبنائه الذين هم في هذه الاثناء يدرسون، أو يعملون في الخارج.

ب — أو انه لا ابناء له يرثونه.

أ — أو ان زوجته على شيء من الشباب فهي الثانية، أو الثالثة، وهي تكره هذه الدار

الكبيرة التي لم تخطط وفق حاجاتها هي. فتتركها، وتبقى الدار قائمة.

ب — ولكن من يقيم فيها الان؟ مستأجر غريب.

أ — اجنبي على الأرجح. لان الاجانب يدفعون ايجارات لا يستطيع دفعها المواطنون.

ب — ولماذا لا نقول انه من المحتمل ان الزوجة، ما دامت تزعم انها شابة، بقيت في

الدار وأنت بزوج ثان الى دار زوجها المرحوم؟

أ — محتمل جدا. ولكن هناك احتمال اخر.

ب — بل احتمالات اخرى كثيرة.

أ — مثلا: صاحب الدار الجديدة بعد ان تعب في بنائها، وانتقل اليها، اخذ يضطرب

عقله.

ب — وتهجره زوجته الى بلد اخر؟

أ — فيلحق بها. وتقع مشادات، وتسوء حالة المسكين.

ب — ويعود الى بيته وحده.

أ — ليلقوه بعد أيام ميتا في غرفة نومه. منتحرا، ربما.

ب — أو ميتا ميتة طبيعية — ميتة اليأس.

أ — نهاية اخرى. والحمد لله! قل لي، هل، عاد التمثال الى قاعدته؟

ب — أي تمثال؟

أ — الذي نزل اليك، وجلس معك على الدرج.

ب — كيف ينزل التمثال عن قاعدته؟

أ — العفو، العفو! لا بد انني توهمت.

ب — لا بد.

أ — هذا بالضبط ما تحدثت فيه مع عين نون عندما تغدينا معا في مطعم النجوم.

تحدثنا عن الوهم. لانه اصر على انه اتصل بسكرتيرتي، ذلك الصباح. فقلت له:

سكرتيرتي؟ انت واهم. أنا ليست لي سكرتيرة. قال: اذن زوجتك؟ قلت: استغفر

الله. أنا لست متزوجا.

ب — زعزت عقله يا رجل.

أ — أبدا. كل ما هناك هو انه قال: آسف. توهمت. وراح يلتهم قطعة الشاتوبريان

بتلذذ ظاهر.

ب — أفضل من معلاق اخينا عذاب.

أ — لماذا؟ اتحب انت الشاتوبريان؟

ب — ومعه الكريب سوزيت، ثم القهوة، وسيكار من هافانا؟ لا، أبدا، أنا ارفض هذه

الاشياء الصغيرة، لانها تزعزع ثقتي، تسرق كنزي الاوحد، الذي لا يفني.

أ — تقصد الجرة المحطمة التي لم يبق منها الا حرف الياء، تحت الرمانة العتيقة؟

ب — والجدار العتيق المحيط بها، الذي مع الزمن أتقنت تسلقه.

أ — ولكن هذا الجدار الذي أمامك، لماذا لا تتسلقه؟

ب — ليس الجدران كلها واحدة. هناك جدران، وجدران. كن منصفا.

أ — عجيب! أليست كلها للتسلق؟

ب — طبعا لا. بعضها قائم للفرجة، وبعضها قائم لتضرب رأسك به. بعضها

للحماية — لحمايتك من الذين يسرحون ويمرحون في الناحية الاخرى، ويريدون افساد

أخلاقك — وبعضها للحراسة: ولا يعلم الا ربك أهى لحراسة الذين هم في الداخل أم

الدين هم في الخارج.. ثم أي الناحيتين هي الداخل وأيهما الخارج؟ بعضها فيه

بوابات، أو على الأقل ثغرات، وبعضها كالصخرة الملساء، لا تعرف أين تبدأ وأين

تنتهي...

أ — ولكن تسلفها جميعا أمر مشروع. لن تستطيع ان تقتنعي بغير ذلك.

ب — طيب، تفضل وتسلق. انت سبقتني الى هنا.

أ — كبدائية، أم نهاية؟

ب — كبدائية. أو كنهاية أدت بدورها الى هذه البداية.

أ — خذ مثلاً: في مكان ما نهر جميل، أخضر الضفاف، يلتصق بينها كفضة مصهورة،

ويبدو كأنه يمر بك متهاديا، قادما من مخدع شمس ولهاء، مجنونة...

ب — آه، نعم نعم. "متهاديا، قادما من مخدع شمس ولهاء مجنونة." سأستعمل هذه

العبارة، اذا سمحت، في احدى كتاباتي.

أ — كنت اسوق سيارتي المكشوفة على طول الكورنيش، متجها نحو المدينة البيضاء،

حيث كان "س" في انتظاري في مقهى البحيرة، وبين يديه كتب فلسفة وادب.

ب — وأنا قد خرجت من الباب الحديدي، ونزلت الى الزورق البخاري المربوط على

الجرف. ومررت ثلاث فتيات. وقذفتني احدهن بحصاة، وأنا احل رباط الزورق.

ولما رفعت رأسي اليهن، قذفتني اخرى بحصاة دندنت في بطن القارب.

أ – ”س“ طالب ذكي، ولا يكف عن القراءة لحظة واحدة. حتى عندما يتناول الطعام، تكون الكتب ملقاة قربه، او عند قدميه، أو في حضنه. رأيته بين الجالسين في المقهى، محتشدين في حلقات حول الموائد الصغيرة. لم يكن يتأمل في زرقة البحيرة المرقطة بالاشرعة البيضاء. كان يتأمل صفحة الكتاب المفتوح على المائدة امامه، وقربه كتابان اخران. وقفت بجانبه، ووضعت يدي على الصفحة المطبوعة. رفع وجهه الي، وسألني:

ب – لماذا تأخرت؟

أ – لا. سألني: هل احضرت الرشاش؟ قالها بصوت عال، سمعه الذين حولنا. ولكن احدا لم يلتفت.

ب – لوحت بذراعي الى الفتيات. وكانت الثالثة على وشك ان تقذفني بحصاتها ايضا، غير انها اسقطتها من يدها، ولوحت الي. لوحن الي ثلاثتهن. فصحت: زورقي تحت تصرفكن! فنزلن يركضن.

أ – قلت له: نعم. قال: أين هو؟ قلت: في السيارة. قال: وما الفائدة؟ عندما يهاجمونا لن تجد وقتا للركض الى سيارتك واحضاره.

ب — قفزت الشيطانات الى الزورق وهن يتضاكن. فقلت: الى أين، أنساتي؟ فقالت

السمراء: الى البحيرة! وقالت الشقراء: الى الجبل! وقالت الكستائية الشعر: الى

حيثما تريد! واستلقت على المقعد، ورفعت شعرها الطويل عن وجهها.

أ — هل كان في زورقك رشاش؟

ب — انت وخيالك القاتل! ما لي وللرشاش؟

أ — كيف تخلصت منهم اذن؟

ب — تخلصت منهم؟ ثلاث شيطانات، ثلاث قطع انضجتهن شلالات الفجر وشموس

الضحى.. شغلت المحرك، وانطلقت بزورقي كأكبر قرصان يحمل اكبر غنيمة.

أ — جلست مقابل س. اخذ سيكارة من علبته التي على المنضدة، واشعلها. واشعلت

سيكارة لي. ورحت ارقب الدخان يتماوج من بين شفتيه المليئتين. وفجأة..

ب — أطلقت دخانك انت ايضا من شفتيك المليئتين؟

أ — فجأة رصاص ينز ويصفر من كل اتجاه. طق طق طق طق.. فقامت في

الحال، وأمسكته من يده وركضت به بين الناس. قال: وكتبي؟ صرخت: ليس الان

وقت كتبك! وقذفت به في البحيرة، وقفزت وراءه.

ب — وجمهور المقهى؟

أ — لم يتحرك واحد منهم. بل سمعهم يضحكون قه قه قه من بين طلقات الرصاص.

ب — قالت السمراء: أليس في زورقك راديو، أو مسجل؟ يا جماعة ماذا تريدون؟

موسيقى! وامتلاً الزورق بضجيج القيثارات والطبول ورفعت الكستنائية الشعر

ذراعيها فوق رأسها ونصفها الأعلى يترنح راقصا، وهي تغني: يا حبيبي الاسمر

خذني... وقالت الاخريان، الجالستان بقربها، وهما تصفقان: بس وين يا حبيبي

وين...

وزدت في سرعة الزورق.

أ — لماذا؟

ب — رأيت هليكوبتر كعنكبوت كبيرة تتجه نحونا.

أ — لا!

ب — وفي لحظات كانت تحلق فوقنا.

أ — امسكت بـ "س" في الماء بين ذراعي، لانه لا يعرف السباحة. وقلت، استرخ،

اعتمد علي. ولكنه كاد يغرق ويغرقني معه.

ب — دخلت بالزورق في مضيق صخري، ينتهي الى كهف عميق يتراقص فيه ألق

المياه. ومرقت الهليكوبتر فوقنا بهدير هائل. وقالت الكستنائية الشعر ونحن ننساب

في الجوف: أهذا هو اللامكان؟ قلت: لا، مهلا. اعطني يدك. وقفزنا جميعا الى الصخور، وتوغلنا في الكهف المظلم، الرطب، وأخيرا، شيء رائع! نفذنا الى الطرف الآخر واذا المدينة البيضاء تمتد أمامنا، ناعمة، ساكنة، كأنها مرسومة على قماشة فسيحة.

أ — سعدنا الى الجرف الاخضر ونحن نلهث، وانبطح كلنا على وجهه. وعندما رفعت رأسي، كانت بساطير المسلحين تحيط بنا. ثم اشتغلت الرشاشات من جديد علينا. علي وعلى "س". رأيت "س" ينتقب كالغربال. ولكنه ادار وجهه الي وقال: أ رأيت؟ لو كان الرشاش معك.. فاندھشت، وهمست: أما زلت حيا؟ قال: هس..

ب — هس والـف هس! اربعيتي!

أ — وشيطانانك الثلاث؟

ب — كن يتناولن اسياخ الكباب من رجل يداعبهن. وعرفته في الحال. قلت: أهذا انت يا عذاب؟ فقال: حسابك اربعة دنانير و750 فلسا فقط. خل الباقي علي.

أ — لم يبق الا ان تستحضر التمثال ايضا ليأكل معكم.

ب — وسكرتيرتك الهدباء، وجارتك الصغيرة.

أ — ورماناتك الثلاث، وجدارك القديم.

أ – أي جدار؟

ب – هذا الجدار. اعني.. غريب، ألم تكن نتحدث عن جدار أبيض عال، كالصخرة

الملساء؟

أ – ان نكون تحدثنا عنه لا يعني أنه قائم هناك في مكان اخر؟

أ – نعم، حيث الشمس تشرق على اثنين يتحدثان عن جدار غير موجود.

ب – ولكنه موجود.

أ – موجود؟ طيب، موجود.

ب – أرجوك، لا توافقني. قل انه غير موجود.

أ – اسف.

أ – أنا أريد ان اصرخ. لا، لا. أريد ان اكتب. شعرا، نثرا، مهما تجد به هذه

القريحة الجريحة.

أ – اذن فلاسكت. سأتابع سراب الصور في دماغي. هس! لا صوت ولا كلمة..

سأسبح في فراغ. كمعدوم الوزن.

ب – أنا أريد ان امتلئ بالاصوات.

أ – سأكشف عن صدري، واخرج قلبي للرياح الارباع.

ب — للحب؟ للرصاص؟ غريب — هذا الكلام كله — ألم نسمعه من قبل؟

أ — أقصد سمعته انا منك، وانت مني.

أ — ثم ماذا؟ اريد ان اشتغل. احترم. ابكي. أريد...

ب — كفى! اصغ. استمع صوتا!

أ — أين؟

ب — أعتقد أننا مراقبان.

أ — أ بداية جديدة؟

ب — لا. ألم تسمع خرفشة من ورائي؟ من وراء تلك الصخرة، هناك؟

أ — ومن يريد مراقبتنا، أو التصنت الينا؟ لا تكن سخيًا.

ب — لعلني توهمت.

أ — كالعادة.. أين كنا؟

ب — غير مهم.

أ — لا، مهم.

ب — غير مهم. الاماكن كلها واحدة.

أ — انت الكاتب، حامل الورقة والقلم، وتضطرني الى اختلاق البداية. ابدأ انت هذه

المرة.

ب — أبدأ من الصفر؟

أ — كما تريد.

ب — صفري هذا في الوسط. كأن تكون سائرا في الشارع، ولكن قيل ان تسير في

الشارع كنت في بيتك، وبعد السير في الشارع سنكون، مثل، عند الطبيب.

أ — وهكذا تتخطى الصفر؟

ب — لا بهذه السهولة. الصفر، كما قلت في الوسط. مثل ميزان الحرارة.. هناك

الناقص قبله، وهناك الزائد بعده..

أ — اذن فهذه اللحظة بالذات بالنسبة الى ما قبلها يمكن ان تكون صفرا؟

ب — نعم.

أ — وهذه اللحظة؟

ب — صفر ايضا.

أ — وهذه؟ صفر أيضا؟ صفر وراء صفر وراء صفر؟

ب — تصور اذا حصلت على زائد او زائدين، مع كل هذه الازرار الى اليمين..

أ — لا تدخل بي في المستحيلات ولنبدأ من الشارع..

ب — انه شارع خال، طويل، اشجاره على الجانبين وارفة الظلال. فلا بد ان الشمس

طالعة.

أ — لا بأس. أرى رجلا يشبهني بل اظن انه انا، يسير بخطى حثيثة.

ب — خرجت من البيت، وادهشني أن أرى شارعنا، المكتظ عادة بالحركة، مهجورا.

والدنيا في عز الضحى. فوقفت بالباب متسائلا، ثم قلت: اذا انتظرت ساعة أو

ساعتين فلا بد ان يمر أحد اعرفه.

أ — كنت متأخرا عن مواعيدي. ومهما اسرعت في السير، وجدت ان الشارع لا

ينتهي. سمعت هدير سيارة قادمة من خلفي، أبطأت، ثم وقفت عندي. ونزل سائق،

وفتح لي الباب باحترام شديد، قائلا: تفضل سيدي. فركبت، وانطلق السائق.

ب — بعد انتظار طويل بالباب بدون طائل، عدت ودخلت البيت واتجهت نحو التلفون.

رفعت السماعة — التلفون ميت. وضعت السماعة غاضبا. وما كدت ادير ظهري،

حتى رن التلفون بقوة شاذة. ولما رفعت السماعة جاعني صوت.

أ — نسائي؟

ب — لا. صوت رجالي ضخم يقول: اسمع، تلفونك ميت، بالنسبة اليك فقط. أما أنا

فأستطيع ان احدثك به. قلت: تحدث يا سيدي. فقال: عن افكارك. ولكن الا تريد

أولا ان تعرف من أنا؟ قلت: لا، لا اريد ان اعرف من أنت. قال ما الفائدة اذن من

الحديث معك؟ قلت: اعتبرها فرضية فلسفية: من مجهول الى معلوم.

أ — قرب السائق جلست فتاة رائعة، ربما كانت اصباغ وجهها وكحل عينيها اكثف

مما ينبغي، ولكنها كانت، كما قلت، رائعة. شعرها فاحم طويل ينسدل على كتفيها.

احسست بشيء من الحرج، لانها بعد ان استدارت الي واعطتني ابتسامة عريضة،

بقيت تركز همها في الطريق الخالي الطويل، غير عابئة بي. قلت: أين الناس؟ هل

هجر الاهلون المدينة؟ ألم يبق فيها احد؟ لا السائق يجيب، ولا الفتاة تبدي اية حركة.

ب — لم يرق للافندي ما قلت، وعاط في السماعه: اتريد ان تعرف رأيي في

فرضياتك الفلسفية؟

قلت: ضع رأيك في... ووضعت السماعه، وقلت: الآن أستم كما تشاء.

أ — وصحت: أين الناس، يا عالم؟ أين الناس؟ قتلتموهم، شردتموهم، استبحتم

المدينة..

ب — اخفض صوتك! لماذا تفزعني؟

أ — أدركت أنني سجين في السيارة.. فمددت يدي الى شعر الفتاة، المنسدل كشلالات الليل، وقلت: سأدير وجهها الي بالقوة، وليكن ما يكون! وإذا شعرها ينزلق عن قحف رأسها ويسقط كله في يدي وبان الرأس عاريا، أجرد. أدت الرأس بيدي نحو ي — وإذا هو.. جمجمة..

ب — والسائق؟

أ — لأول مرة نطق السائق، وقال أتريد أن أنقلها الى حضنك؟ وإذا وجهه أيضا وجه جمجمة. واصابعه العظيمة على السكان.

ب — ورن التلفون بشدة مرة اخرى. أرفع السماعة مرة أخرى؟ أرفع السماعة، أم لا ترفعها؟ فلأرفعها، لعل وعسى. وكان الصوت هذه المرة صوت امرأة. قالت: هل أنت في البيت؟ قلت: من الذي يتكلم، رجاء؟ قالت: تكلمت معك قبل دقيقة. قلت: أظنك مخطئة. قالت: أليس رقم تلفونك 799184، وهو ميت بالنسبة اليك؟ ابق مكانك. سأكون عندك في خمس دقائق.

أ — وسقطت الاصابع عن سكان السيارة عظمة عظمة. وتبين أن السيارة كانت واقفة، طوال ذلك الوقت، وأنا اتخيل اشجار الطريق تعبر بي بسرعة، كانت السيارة واقفة لا تتحرك. بل هي لم تكن سيارة اصلا.

ب — لم تكن سيارة؟ ربما كنت في مكتبك، في الطابق العاشر؟

أ — ربما في مدينة قتيلة.

ب — المدن القتيلة كثيرة هذه الايام يقتلوننا احيانا من بعيد، بالراديو.

أ — بالراديو؟

ب — لا بالراديو، بمرسلات الاذاعة يحشونها بأمشاط الكلام، فينطلق الموت في كل

اتجاه، بوجه العدو، بوجه الصديق، بكل الوجوه. المدافع لا تقي دائما بالغرض.

أ — لا بد. لانني عندما نزلت الدرج.

ب — أي درج؟

أ — درج العمارة التي فيها مكتبي، وجدت الشارع خاليا كما كان، ولكنه يموج

بأصوات كهربائية غريبة، تنز وتصر كملايين الصراخ. قل لي، هل جاءت اليك

المرأة التي حدثتك بالهاتفون؟

ب — بعد الصفر.

أ — نعم؟

ب — كما قلت لك. الصفر كان فاصلا بين قبل وبعد عندما جاءتني، كان الشارع مزدحما بالسيارات، كمساء يوم الخميس. معظمها سيارات اعراس. يصفقون ويغنون فيها ويعزفون الانغام الشعبية على الابواق...

أ — لا أفهمك! اتعبتني! حيرتني!

ب — اتود ان اعود بك الى الجدار اذن؟

أ — نعم، ولكن بعد ان تخبرني بما جرى بينك وبين المرأة — ودون حديث عن اصفارك السفطائية.

ب — دقت جرس الباب، ولما فتحت لها، وجدتها متكررة في زي عمال التليفونات، وحالما دخلت سلمتني حقيبة العدة التي كانت تحملها، وقالت: أين الحمام؟ أنا بحاجة الى دوش بارد.

أ — هكذا، بلا حياة؟

ب — وفي الحال خلعت زيها الازرق، وملابسها.

أ — لا، لا!

ب — وقذفت بها الي وقالت: ضعها في الحقيبة.

أ — ثم؟

ب — قالت: ضعها في الحقيبة.

أ — فهمت: ثم ماذا.. تكلم.

ب — لما فتحت الحقيبة —

أ — أف، تكلم!

ب — خرجت منها امرأة أخرى.

أ — فهربت بها الى الشارع..

ب — وكان مهجورا، والشمس تشويه بشعاعها.

أ — وأتيت بها الى الجدار.

ب — وتسلفناه معا. انظر هكذا... (يدوي في الفضاء عيار ناري) صوت صادر عن

مكبر: قفا مكانكما! انتما محاطان! قفا مكانكما!

أ — هه! أبدأية أم نهاية (يدوي عيار اخر).

الصوت — ارفعا أيديكما، وواجهها الجدار!

أ — أبدأية أم نهاية؟

ب — أغلب الظن نهاية.

الصوت — أخرج، يا الف! وانت يا باء، أخرج! أخرجوا! أخرجوا كلكم!

أخرجوا! أخرجوا..

يفرقع الجو بأصوات صليات تتوالى، وتستمر جنونيا لدقيقتين. وفجأة، صمت).

Target text IV:

Ibrahim Jabra, Jabra. 1989. *Bidāyāt Min Ḥarf Al-yā'* [Beginnings from the Letter Y]. In *'Araq Wa Bidāyāt Min Ḥarf Al-yā'* [Sweat and Beginnings from the Letter Y], pp.203-220. Beirut: Dār Al-'adāb.

A: (*speaking in a loud voice*) Don't you see me? I'm here, here! Hurry up! Don't waste time looking around and dragging your feet! They won't know where you are. Don't worry! Come on! Mend your pace! From here, jump in from here.

B: Oh thank God! You arrived here earlier than me! I lost my way.

A: You don't seem to be always lost.

B: Even when I know my way to here.

A: You've brought your papers with you, I see.

B: I hope I haven't forgotten my pen. No, I haven't.

A: You and your pen!

B: My haven and refuge.

A: Say rather: my escape and tragedy.

B: What're you going to do?

A: I want to shout loudly.

B: No, no. I want to write.

A: And what're you going to write?

B: Whatever my wounded mental faculty inspires me to.

A: I'll be silent then. I'll follow the mirage of the image. Shush!

Not a sound and no word!

B: I want to listen in the first place, please.

A: No! I'll swim in the emptiness like a weightless person.

B: I want to fill myself with voices.

A: I'll bare my chest on the peak of this mountain and I'll display my heart to the four winds.

B: For love, or for the bullets?

A: I want to flare up, glow and cry. I want to deprive myself of sleep, remain awake until the morning, not sleep unless I'm forced to do so.

B: It's simple. The world is full of woes, and who goes to sleep willingly anyway except the deaf?

A: I always hear and I always see. I want to speak but instead I shout.

"Why do you shout?" they asked.

"Which words will spare me from having to shout." I replied.

B: What kind of words will the distressed use when he is on the verge of killing someone?

A: What kind of words will the murderer, who has his finger on the trigger while standing by the head of his victim, use?

B: What sort of blindness are people blighted with in the morning, in sunset and in the evening?

A: All the words have been used.

B: Except a few.

A: Which one?

B: The ones that are in disguise in the throat of the murdered.

A: Let's disguise ourselves.

B: Like the murdered?

A: Murdered people don't disguise themselves. It's the murderers who disguise themselves. Let's wear the costumes of dancers, for example.

B: No, it's better if we wear the clothes of tramps. Let's wear the trousers of Charlie Chaplin and carry his stick.

A: What about covering our heads with the turban of Haroun Al-Rachid or the wig of Louis XIV?

B: I'll stand up on the stage and demand the head of the king.

A: I'll stand up in the public square and demand the head of the orator.

B: I'll give up this world. I'll leave the stage to the valley and end up in the sea.

A: I thought the sea was here.

B: All the seas are here. And all mountains also are here.

A: Here? There is a high white wall here. I'm standing near it.

I lift my eyes and say, "Ugh! How high is really this wall!" Then I'll sit down on the floor.

B: And in the morning, you'll try to do the impossible by attempting to climb the wall. However, it's even, glossy with neither a crack nor a hole. Then you'll sit on your backside again.

A: And doze.

B: And you'll dream of a huge white bird perching in your arm.

A: Spitting out fire and smoke in my face.

B: Why do you always reminisce about hell? I'm thinking of the wall.

A: I think of the hill that was topped by a house made out of a huge stone. It's a small fortress inside which is cool and it's surrounded by the sun like a golden sea.

B: I'm thinking of the wall. It was an old wall with cracked mortar. I'd climb it like a lizard in a sunny day. Broken glass laid the top of the wall to stop any nosey person from climbing it and jumping over it. But I'd have in my pocket a metal object with which I'd remove the glass. Then, I'd climb it to see what's behind the wall.

A: You're nosey.

B: Indeed, even if there is nothing on the other side of the wall except emptiness.

A: No! Perhaps, a girl would be swimming in a marbled pool?

B: Three miserable trees were there and which were once pomegranates. There are still few pomegranates hanging in the trees.

A: From far away, you may see someone, women in the garden?

B: Never. I am thinking about the wall and you are now dreaming about heaven.

A: On the hill, a young shepherd with a gun in his hand passed by. I was in the company of my neighbour.

B: Did he shot here?

A: This is what made us scared.

“This boy is staring me in the face with his scary eyes while his finger is on the trigger,” she remarked.

Suddenly, he shot a bullet in the air and smiled.

“Are you hunting birds?” I asked.

“I’m looking for white birds.” he replied.

“You’ll find them in the middle of the valley.” I said.

“I know that. I like to breathe the fresh air of this mountain.” he said.

B: And what happened to your nice neighbour?

A: She was scared. She stood still and looked at everything by the side of here eyes.

“Bye, bye,” the young shepherd said before leaving.

B: I once climbed this wall and began to do it again and again. And whenever I reached the top, I only saw three miserable trees.

A: However, the air on the top of the wall was fresh.

B: Looking at the emptiness behind the wall was bizarre and dreary. I once climbed the wall as quickly as a lizard.

A: You found a treasure under the trees!

B: I found a broken jar and on a piece of which was written one letter in green.

A: J, h, s, c?

B: The letter Y.

A: There you're. It's the end!

B: I love the end because I can return once again to the beginning which we'd lead me to a different end.

A: But our wall is high and even. Its beginning leads us nowhere. Its end doesn't lead us to a beginning.

B: I had a flute hidden in my sleeve. I put the letter Y inside it, got hold of the flute and played it.

A: The fear dissipated away from my neighbour like when a tiny cloud passes by. We sat down on the floor, lay on our side near the wall of the old house and she began to sing in a low soft voice.

B: And the angels came down to listen to her singing?

A: And they also listened to your flute.

B: Me? There was nothing around me except emptiness, red soil and stones—the relic of a forgotten past. I played the song '*Ala Dal'una*. Suddenly, I was scared. How many people lived here, then died? How many of them were killed? I looked at the wall, which I had just climbed, and thought, “What am I going to do if I fail to climb it back again?”

Yet I climbed a tree, picked one of the pomegranates and forgot about my fear.

A: When you carved the pomegranate in tow halves, you found a city crowded with people inside it.

B: Exactly! Blacksmiths and carpenters fill the air with their hammering and singing. Farmers ride their donkeys loaded with vegetables. Children are running around. Young boys and girls swagger and prance around. The elderly are walking at a slow pace leaning on their sticks while they smile.

A: I returned to the house with our neighbour before sunset.

B: I was walking in the city whose people I didn't know. They looked at me without saying a word. I was the only stranger with a dagger in his belt.

I returned to the wall and sighed, "Oh God, help me!"

I climbed the wall like a cat. Then, when I looked in my pocket for that piece of the broken jar on which was written the letter Y, I didn't find it.

A: You returned to the even white wall.

B: In the same way you returned your nice neighbour to the house and you found neither the house nor the jar.

A: It was necessary to start again.

B: Don't you see that we begin from the wrong places?

A: The beginning is always the same, is always the same wherever it might be.

B: Well, I'm once again in the city with neither a dagger nor a flute.

A: I agree with you.

B: The city is at the foot of the mountain. It stretches to the sun, and near it is built an airport.

A: It is a city which is painted in white. Its windows are made of aluminium and glass and its roads are packed with cars.

B: I decided not to enter any building, house or flat. I'd sit on the benches of the parks and I'd sleep at the bases of statues.

A: I was in my office in the tenth floor, sat behind my desk, with papers in my hand.

My secretary phoned me from her office nearby and told me, "Your appointment with the contractor is in five minutes, sir. And your next engagement is with the engineer at eleven o'clock."

"Thank you. Whenever the contractor arrives, let him in." I said.

B: The cars pass by like lightening. Whenever I wanted to cross the road, I was in danger of losing my life.

You might ask me a philosophical question, "Why do you cross the road?"

My answer would be, "I cross the road not because I like to do it. But because on the other side, there is an alley at the end of which there is a kebab shop. The name of the owner is Adab."

"While I'd be looking for coins in my pocket which has a hole in it, Adab would say: 'Leave the bill on me. How many brochettes do you want?'"

A: The contractor entered my office with a black suitcase in his hand. The suitcase had a lock with serial numbers. Nobody knew its combination except him. He held his papers full of numbers

that nobody understood except him. I signed them and accompanied him to the door.

The phone rang. My secretary informed me, "Sir, lunchtime with Mr A. N. is at half past one instead of one o'clock. He's just phoned to apologise for being late for the meeting."

"Never mind. Would you bring me a cup of coffee?" I asked.

B: "I owe you four Dinars and 750 Fils up to now." Adab reminded me.

I was shocked and wondered if I had really eaten this entire kebab. He added that the bill was for all that I had eaten for the past four weeks.

"It's OK, then." I said.

I risked my life again by crossing the road. I went to the statue and sat on the step of its pedestal. The statue got down from its pedestal, sat next to me and elbowed my waist.

"Did you know?" the statue addressed me.

"What?" I asked.

"I'm fed up with having to stand up there by myself." it explained.

A: Didn't the statue fear what people might say after it had left its pedestal and neglected its duty?

B: That was the question I had put to it.

“I don’t care what people say. If only they’d realise how much bird and pigeon dropping is dumped on me everyday, they’d change their views about what is actually my duty.” it replied.

A: He’s right. My bespectacled secretary brought me a cup of coffee. I raised my head from my papers and looked at her eyes. They were wide. Her eyelashes were very long maybe because she had to wear glasses.

“Don’t you know?” I asked.

B: Wait!

“You’re more beautiful than the contractor.” you told her.

A: And more beautiful than Mr. A.N.

B: You resumed reading your papers while sipping some coffee.

A: She blushed with shyness and said, “What do you mean, sir?”

“I wanted to establish a fact and tell a truth..” I replied.

“No, sir. You don’t often pay much attention to reality and the truth for yours is different from the reality of other people. I hope that you like the coffee.” she replied.

B: And what happened next?

A: I left.

B: And is that it?

A: Isn’t that enough? I followed the maxim of the scout movement that states, “Do a favour a day and you’ll live happy.”

B: "Are you going to stay for a long while with me here. People might think that I'm also a statue." I said.

He laughed in a hoarse voice and replied, "I want them to think that I'm a human being. But you've reversed around the situation. Ha, ha, ha!"

Then he stared me in the face with his hollow eyes and said, "Don't you know? You're neither a statue nor a human being."

A: Your statue is intelligent.

B: Like your secretary.

A: All the people of the city are very intelligent. There isn't one of them whose brain doesn't function at least once or twice in a day.

B: Please, you're exaggerating,.

A: Be a little fair with me. Ask the statue.

B: "Did you notice the way people walk in the streets?" the statue asked.

"People?" I said.

"Yes, people." he emphasised.

"People walk?" I said

A: Yes, your statue sees that people walk like this as if they either have or haven't got a goal. Then, all of a sudden, they grow.

B: That's right! That's right!

A: They become rich.

B: One of them may build a very large house, very large indeed. He thinks its size will hardly be sufficient for his needs. And after all the effort, trouble and pain of building it, he moves in.

A: He brings with him new curtains and new furniture.

B: He fills the garden with trees and plants.

A: He throws one or two big parties.

B: After two or three years, he realises that he doesn't require all this space and that it's too big for his needs.

A: But a large house means that its value increases in the marketplace.

B: If he suddenly dies, his old wife inherits everything.

A: Or his children who may be still at school or working abroad.

B: Or he may not have any children who would inherit everything.

A: Or his second or third wife may be still young and hates this large house because it wasn't built according to her own wishes. She may decide to move elsewhere.

B: But who lives in the house now? A stranger.

A: Probably, a foreigner. They can afford to pay a high rent that the locals can't match.

B: And why don't we say that the wife is probably still living in it since you claim that she is young? She may marry again and bring the new husband to live with her in the house of her late husband.

A: That's probable. But there is another more likely possibility.

B: There are, in fact, many other possibilities.

A: For example, the owner of the new house after all the pain of building and moving in has become mentally disturbed.

B: Then, his wife may leave him to immigrate to another country?

A: He then follows her. They have a row and his health deteriorates, poor man.

B: He returns once again to his house on his own.

A: He'd be found dead in his bedroom after few days. He'd probably committed suicide.

B: Or he'd died a natural death out of despair.

A: This is another end. Thank God for that! Tell me, has the statue returned to its pedestal?

B: Which statue?

A: The one that came to you and sat near you at the foot of the pedestal.

B: How can a statue leave its pedestal?

A: I'm sorry, sorry! Maybe I was imagining things.

B: You must be.

A: This was exactly what we talked about me and Mr. A. N. when we had lunch together at Al-Nujoum restaurant. We talked about fantasy. He insisted that he had phoned my secretary that morning.

“My secretary?” I said. “You’ve a rich imagination. I don’t have a secretary.” I added.

“Is she your wife then?” he asked.

“May God forgive you! I’m not married.” I replied.

B: You confused him, man.

A: No, what actually happened was that he said, “I’m sorry. I must have imagined things.”

Then, he devoured the piece of chateaubriand with an apparent relish.

B: It’s much better than the pluck of our friend Adab.

A: Why? Do you really like chateaubriand?

B: Along with some crêpe suzette, coffee and a Havana cigar? No, never. I refuse all such trivial things because they shake my confidence which is my only eternal treasure that never becomes extinct.

A: Do you mean that piece from the broken jar that has the letter Y. I mean the one you found under that old pomegranate tree?

B: And the old wall, that surrounds the tree, which you’ve perfected climbing it over time.

A: But why don’t you climb the wall that is in front of you?

B: Not all walls are alike. There’re walls and there’re walls. Be fair with me.

A: That's strange! Aren't all walls made for climbing?

B: Of course, not. Some of them are built for entertainment. Others are standing so that you can bang your head on them. Some are for protection against those who enjoy themselves too much on the other side and who want to corrupt your moral standing. Some are for protection and no one really knows whether they're built to protect those who are inside or outside. But which is the inside and which is the outside anyway? Some walls have doors or even holes while others are like a pebble which makes one confused as to where to begin and where to end.

A: But climbing all these walls is legal. You can't convince me otherwise.

B: Well, go on then and climb. You were first in here.

A: As a beginning or as an end?

B: As a beginning or rather as an end which has led us to this beginning.

A: Let's consider this example. In a place somewhere, there is a beautiful river as bright as molten silver with green banks. Its water gently flows as if it was emerging out of an intense and vivid sun.

B: Ah! Yes, yes! Gently flowing from an intense and vivid sun. I'll use this phrase if you allow me in one of my writings.

A: I was driving my convertible along the seaside towards the white city where 'S' was waiting for me at café Al-Buhaira. He had books of philosophy and literature in his hand.

B: I came out of the metallic door and towards the steamboat moored at the bank. Three girls walked past me. One of them threw a stone in my direction while I was removing the mooring off the steamboat. When I raised my head, a second girl threw another stone that rocked inside the boat.

A: 'S' is very intelligent student who always reads. Even when he is eating, he'd have books near him, around his feet or in his lap. I saw him at the café where many customers surround the small tables. He wasn't looking at the blueness of the lake which was dotted by the white sails of some boats. He was rather looking at an open page of a book which was on the table in front of him. He also had two other books nearby. I stood by him and covered the printed page with my hand. He raised his face towards me and asked:

B: Why have you arrived so late?

A: No.

"Have you brought the machine-gun?" he asked. He said this in a very loud voice which everybody heard. Yet no one turned his head.

B: I waved to the girls with my hand. The third girl was also about to throw a stone. But she allowed it to slip from her fingers. She waved back. All of them waved back.

“My steamboat is at your service!” I said.

They came running to the boat.

A: “Yes.” I told him.

“Where is it?” he asked.

“In the car.” I replied.

“What’s the purpose of having it there? When they attack us, you won’t have enough time to run back to your car and use it.” he said.

B: The three devils jumped into the boat with smiles on their faces.

“Where to, ladies?” I asked.

“To the lake!” the brown-haired girl replied.

“To the mountain!” the blonde-haired girl said.

“Take us wherever you want!” the red-hair girl said. She lay down on the chair and brushed away her long hair from her face.

A: Did you have a machine-gun in your boat?

B: You’ve got a deadly imagination! Why should I have a machine-gun?

A: How did you get rid of them then?

B: Get rid of them? Three devils, three girls who had matured by the waterfalls of dawn and the suns of the morning. I switched on

the engine of my steamboat and drove off at top speed like a pirate would do with to the most valuable booty.

A: I sat opposite S. He picked a cigarette out of a packet that was on the table and lit it. I also lit a cigarette for myself and looked at the smoke wavering out of his thick lips. And suddenly.

B: You also puffed out smoke out of your thick lips?

A: Suddenly, we heard gunshots hissing and wheezing from all directions. Bang! Bang! Bang! I stood up immediately, held him from his arm and made him run between the customers.

“What about my books?” he said.

“Now, it’s not the time to think about your books!” I replied.

I pushed him in the lake and jumped after him.

B: What happened to the rest of the customers left at the café?

A: Not a single one of them moved. I even heard them laughing very loudly: Ha! Ha! Ha! Despite the gunshots!

B: “Do you have a radio or recorder in your boat? What do you want? Music!” the brown-haired girl inquired.

The boat bustled with the sound of guitars and drums. The red-haired girl raised both her arms above her head and her top half swung.

“Take me my dark-skinned sweetheart...” she sang.

The other two girls who were seated next to her clapping their hands joined in and sang, “Where to my sweetheart, where to?”

I went at full speed ahead with my boat.

A: Why?

B: I saw a helicopter coming towards us like a giant spider.

A: No!

B: All of a sudden, it was hovering above us.

A: I held ‘S’ who was still in the water in my arms because he doesn’t know how to swim.

“Relax, count on me.” I reassured him. But he was nearly about to drown and drag me with him.

B: I steered the steamboat inside a rocky strait that ended up with a deep cave glittering with water. The helicopter pierced through above our heads in an enormous roar.

The red-haired girl asked while we were gently moving in the cave, “Is this the non-place you said you would bring us to?”

“No, take it easy. Give me your hand.” I replied.

We all jumped on top of the rocks and deeply penetrated this dark cool place. Finally, something amazing happened! No sooner had we reached the other side than we saw the white city stretching before us. It was calm and quiet as if it had been a painting drawn on a large piece of cloth.

A: We climbed heavily panting to the green bank. We all lay face down. When I raised my head, I saw a score of armed men surrounding us. They fired their machine-guns once again at us, in my direction and that of 'S'. I witnessed 'S' as he was being pierced by bullets like a sieve.

He turned his face towards me and said, "Do you realise now? If only you had the machine-gun with you now."

I was shocked and I murmured in his ear, "Are you still alive?"
"Shush!" he murmured.

B: Shush and thousands of shushes! You scared me!

A: What about you three devils?

B: They were eating brochettes of kebab while a man was flirting with them. I immediately recognised him

"Are you, Adab?" I asked.

"Your bill amounts now to only four Dinars and 750 Fils. Leave the rest on me to a later date." he said.

A: The only thing left for you was to bring the statue to eat with you too.

B: And your secretary with here long lashes and your short neighbour.

A: And the three pomegranate trees and your old wall.

A: Which wall?

B: This wall, I mean... Strange! Hadn't we been talking about a high white wall that looked like a pebble?

A: Talking about it doesn't mean that it really exists here.

B: Oh! Does it mean then that it exists somewhere else, there?

A: Yes, where the sun rises on two individuals who are talking about a wall that doesn't exist at all.

B: But it does exist.

A: Exist? Well, it does exist.

B: Please, don't agree with me. Say, it doesn't exist.

A: I'm sorry.

A: I want to shout. No, no. I want to write poems, prose and whatever my wounded mental faculty inspires me to.

A: I'll be silent then. I'll follow the mirage of the image. Shush! Not a sound and no word. I'll swim in the emptiness like a weightless person.

B: I want to fill myself with voices.

A: I'll bare my chest and I'll display my heart to the four winds.

B: For love, or for the bullets? It's strange. Haven't we heard all these words before?

A: I mean that I heard them from your mouth and you from mine.

B: Then, what? I want to flare up, glow, cry and I want to...

B: That's enough! Listen, do you hear a voice?

A: Where?

B: I think somebody is following us.

A: Is it a new beginning?

B: No. Haven't you heard a shuffle behind me, behind that rock, there?

A: And who has an interest in spying on us or even eavesdropping on us anyway? Don't be silly.

B: Perhaps, I'm imagining things.

A: As usual. Where were we?

B: It's not that important.

A: No, it is.

B: It's not that important. All the places are alike.

A: You're the author who has the paper and the pen and you want me to create the beginning. Never. It's your turn, this time.

B: Shall I start from zero?

A: Whatever you want.

B: My zero in this case is in the middle. As if you were walking in the street but, firstly, you were at home. And after you had finished walking in the street, you would be, for example, at the GP's surgery.

A: In this way, you'll pass the zero.

B: How easy is this! The zero, as I said, is in the middle like the thermometer. It's got below zero and above zero.

A: Hence, could this particular moment in time in relation to the moment before it be considered as a zero point?

B: Yes.

A: What about this moment, then?

B: It's also a zero.

A: And this, is it also zero? Zero after zero after zero?

B: Supposing you had one or two pluses with all these zeros on the right.

A: Don't force me to think about the impossible. Let's start from the street.

B: It's an empty long street with lush trees on both sides. It must be the case that the sun is raising.

A: Never mind! I see a man who looks like me. In fact, it's me who is hurrying.

B: I left the house. I was surprised to find the street, which were usually crowded, deserted at this time in the middle of the morning. I stood up at the door and wondered, "If I wait for one or two hours, someone I know will surely pass by me."

A: I was late for my appointment. Despite the fact that I was hurrying, I found walking the street interminable. I heard a roar of

a car behind me. It slowed down and stopped next to me. The driver got out and opened the door for me showing a great deal of respect.

“Jump in, sir.” he said.

I went in and the driver drove off.

B: After a long vain wait at the door, I returned back to the house and went to the phone. I picked up the receiver only to find out that it was dead. Angrily, I put it down. No sooner had I turned my back to it than I heard the phone ring very loudly. When I picked up the receiver, I heard a voice.

A: Was it a woman?

B: No, it was a manly voice.

“Listen, the phone is dead at your end. But I can still talk to you.” he said.

“Talk to me, sir.” I replied.

“About your opinions. Don’t you want first of all to know who I’m?” he asked.

“No, no, I don’t want to know who you’re.” I replied.

“What’s the point then of talking to you?” he said.

“Think about it as if it was a hypothesis in philosophy – from the unknown to the known.” I replied.

A: A beautiful girl sat near the driver. She probably had too much make-up. She had overused the eyeliner. Still she was, as I said, very beautiful. Her hair was jet-black and long dropping over shoulders. I felt a little bit uneasy. Because when she turned and smiled, she didn't lose her focus on the long empty street. She completely ignored me.

"Where are the people? Have they all deserted the city? Has anyone been left behind?" I asked.

Neither the driver responded nor the girl showed any reaction.

B: The man didn't appreciate what I'd said.

"Do you want to know my opinion on your hypothesis in philosophy?" he shouted on the phone.

"Forget about it." I replied.

I then put down the receiver and said, "Now, you can swear as much as you want."

A: "Where is everybody, my world? Where are people? You killed them. You expelled them. You desecrated the city." I shouted.

B: Quiet! Why are you trying to scare me?

A: I realised I was a prisoner in this car. I stretched my hand, reached the girl's hair, which was hanging like evening waterfalls

and said, "I'll force her to turn her face towards me. I don't care what will happen then!"

Suddenly, all her hair fell from her head and ended up in my hand. Her head became bare and bald. I turned her head towards me. Suddenly, it was... a skull.

B: And what about the driver?

A: For the first time, the driver spoke. He asked me if I wanted her moved into my lap. Suddenly, his head too became a skull. His thick fingers were on the wheel.

B: The phone rang very loudly once again. Shall I pick up again the receiver or not? Shall I do it or not? I'll pick it up, maybe something will happen. This time, I heard a woman's voice.

"Are you at home?" she asked.

"I think you've dialled the wrong number." I said.

"Is your number 79 91 84? And is it dead on your side? Stay where you're. I'll be with you in five minutes." she replied.

A: The fingers fell off the wheel one bone after another. I realised that the car had not been moving at all, all this time. When I was looking at the trees in the street quickly passing by, the car wasn't moving. In fact, it wasn't even a car.

B: It wasn't a car? Maybe you were in your office in the tenth floor.

A: Maybe I was in a deadly city.

B: There are many deadly cities these days. They usually kill them by radio.

A: Do you mean by radium?

B: No, by radio, by its programmes which are charged with deadly words like a gun. Death is broadcast in all directions towards the enemy, the friend and everybody. Guns aren't always reliable, you know.

A: It must be the case because when I got downstairs.

B: Which stairs?

A: The stairs of the building where my office is located. I found the street as deserted as earlier. However, I heard strange electrical noises buzzing and squeaking like millions of cockroaches. Tell me, did the woman who phoned you come to see you?

B: After the zero.

A: Yes?

B: As I told you, the zero separated between what happened earlier and what happened later. Traffic jammed the streets like Thursday evenings. Most of the cars were full by wedding parties. All of them were clapping their hands, singing and playing loudly pop music.

A: I don't understand you! You've made me very tired! You've perplexed me!

B: Do you want me to talk about the wall, then?

A: Yes, but before that, tell me what happened between you and that woman and try to avoid talking about your sophistic zeros.

B: She rang the doorbell. When I opened the door, she was wearing the clothes of phone engineers in disguise. And no sooner had she entered the house than she gave me the toolbox she was carrying.

"Where's the shower? I want to take a cold shower." she said.

A: Like that, without feeling embarrassed?

B: Instantly, she took off her blue overalls and the rest of her clothes.

A: No, no!

B: She threw them to me and said, "Put them inside the toolbox."

A: Then, what?

B: "Put them inside the toolbox." she said.

A: I got you. Then, what? Speak.

B: When I opened the toolbox.

A: Ugh! Tell me!

B: Another woman came out of it.

A: You ran with her in the street.

B: It was deserted and grilling in the sunshine.

A: You took her to the wall.

B: We climbed it together. Like this... (*Gunshots are heard*). We heard a voice amplified by a megaphone, "Stop where you are! You are surrounded! Stop where you are!"

A: Ugh! Is this the beginning or the end? (*Gunshots are heard once again*).

"Hold up! Face the wall!" a voice screamed.

A: Is this a beginning or an end?

B: Most probably, it's an end.

"Shut up, oh A! Shut up, oh B! Shut up! Shut up, all of you! Shut up, all of you! Shut up! Shut up!" the voice screamed.

The air was filled with the noise of the crossfire. It lasted for two crazy minutes. Suddenly, silence.